DOCUMENT RESUME

ED 208 131 CE 030 016

AUTHOR Hird, John R.; Balzarini, Steven
TITLE Television Production.
INSTITUTION New Jersey Vocational-Technical Curriculum Laboratory, New Brunswick.
SPONS AGENCY New Jersey State Dept. of Education, Trenton. Div. of Vocational Education.
PUB DATE [80]
NOTE 168p.

EDRS PRICE MF01/PC07 Plus Postage.
DESCRIPTORS Audio Equipment; Cable Television; Career Education; Citations (References); Competence; Course Content; Definitions; Editing; Educational Resources; Experiential Learning; High Schools; Instructional Materials; *Learning Activities; *Learning Modules; News Reporting; Photographic Equipment; *Production Techniques; *Programing (Broadcast); Scripts; Technical Occupations; *Television; Television Commercials; *Television Curriculum; Television Lighting; Television Studios; Television Viewing; Video Equipment; Videotape Recordings; Vocational Education

ABSTRACT

This document is a course of study to provide high school students with an introduction to television production skills and techniques and to provide a framework for developing critical television viewing skills. The nine units of the course introduce students to storyboards, camera operations, lighting, audio, video recording, graphics, scripting, commercials, and news gathering. Each unit's goal for student learning is broken down into objectives, with suggested learning activities, resources, and assessment procedures included for each objective. A variety of instructional materials and resource sheets are provided; some are suitable for reproduction and handout to students, while others provide information for the teacher. Glossaries for each unit and a bibliography also are included in the package. A list of expected competencies for the student is supplied in the appendix. It is expected that a student who accomplishes the tasks and objectives will be able to serve in an internship program at a local cable television studio. The activities and competencies gained through the course also will provide students with an insight into careers in television production and give them a foundation for entrance into post-high school production courses. (KC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SEMG 121

ED208131

TELEVISION PRODUCTION

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

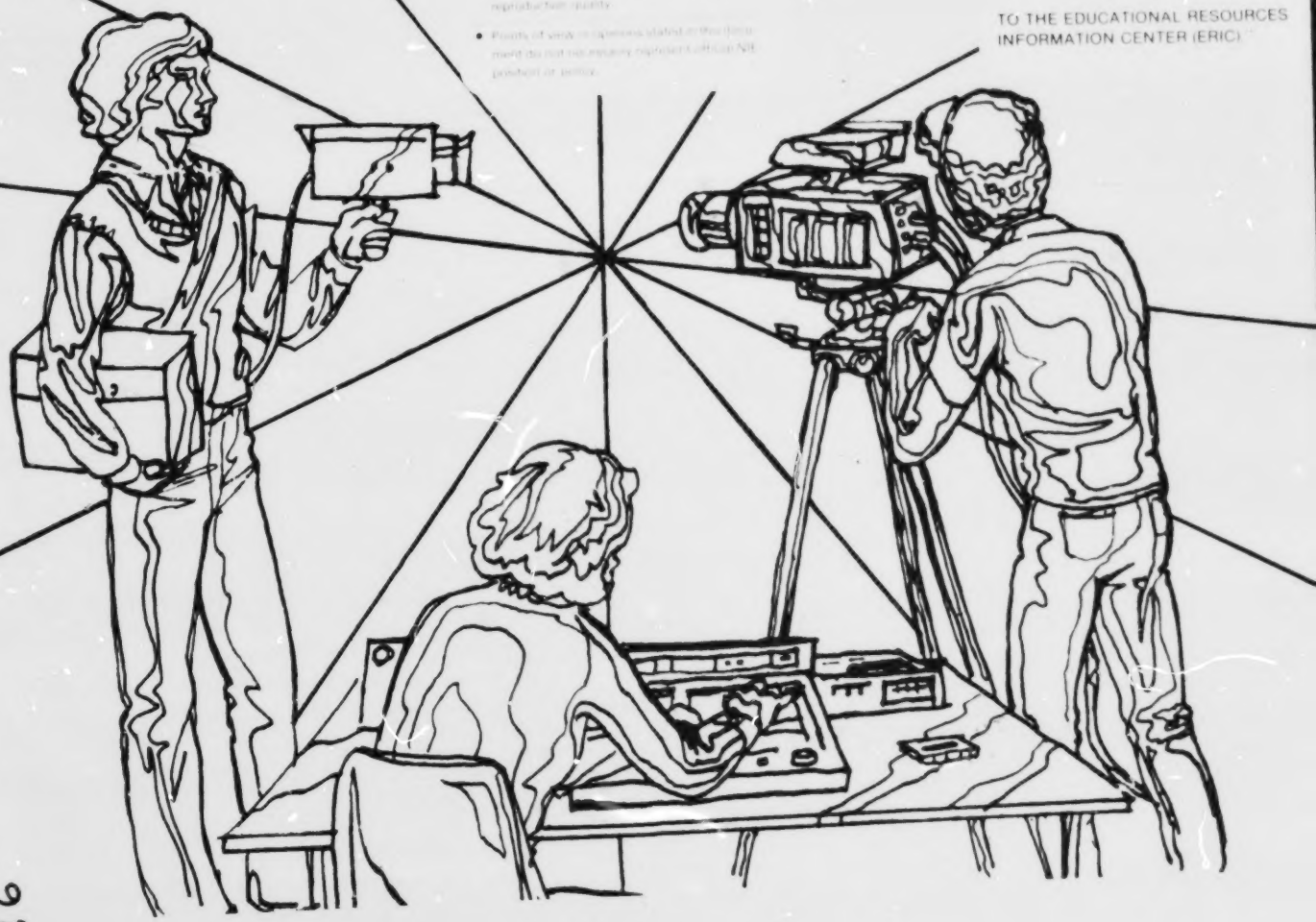
Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

L. F. Price

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)"



Written by
John R. Hird - Project Director
Media Specialist
Red Bank Regional High School
Little Siiver, New Jersey

Assisted by
Steven Balzarini

Cover Design by
Pepper Fee

CE030016

NEW JERSEY DEPARTMENT OF EDUCATION

Fred G. Burke, Commissioner

DIVISION OF VOCATIONAL EDUCATION AND CAREER PREPARATION

William Wenzel, Assistant Commissioner

Harold R. Seltzer
Deputy Assistant Commissioner

Joseph F. Kelly, Director
Bureau of Occupational and Career Research Development

Frederick L. Cappello, Director
Vocational Curriculum and Media Development

A project developed with the cooperation of
Thomas Gambino, Director
Pilot, Demonstration
and Exemplary Programs

This project reported herein was conducted pursuant to a contract from the New Jersey Department of Education, Division of Vocational Education and Career Preparation. It was funded under Public Law 94-482. Project duration: September 1980 - June 1981. The Contractors undertaking this project were encouraged to express fully their judgments in professional and technical matters. Points of view or opinions do not, therefore, necessarily represent official funding agency positions or policies.

NEW JERSEY VOCATIONAL-TECHNICAL CURRICULUM LABORATORY

Rutgers - The State University Building 4103 - Kilmer Campus

New Brunswick, New Jersey

"It is a policy of the State Board of Education and the New Jersey Department of Education that no person, on the basis of race, color, creed, national origin, age, sex, handicap or marital status, shall be subjected to discrimination in employment or be excluded from or denied benefits of any activity, program or service for which the department has responsibility. The department will comply with all state and federal laws and regulations concerning non-discrimination."

INTRODUCTION

The intent of this course of study is to provide the students with an introduction to television production skills and techniques and to provide a framework for developing critical television viewing skills. Through a variety of activities and experiences, students will gain competencies in storyboarding, camera operation, video tape recording, lighting, graphic design, audio and editing.

Provided with the activities is a variety of resources and resource sheets for instruction purposes. Some of the resources will directly benefit the instructor while others will assist the student in the acquisition of the designated skills. The instructor should realize that he/she will convey information and often be required to demonstrate the operation of television equipment and production principles; however, it is imperative that these demonstrations be followed by student practice sessions and demonstrations. In this way students will have time to practice in a non-evaluative session in preparation for a demonstration which the instructor will evaluate. During practice sessions, the instructor should serve as a resource person for the student, answering questions and providing additional and remedial instruction where and when necessary.

A list of expected competencies for the student is supplied in the appendix. It is also expected that a student who accomplishes the tasks and objectives will be able to serve in an internship program at a local cable television studio.

Finally, the activities and competencies gained through this course will provide the students with an insight into the careers in television production and give them a foundation for entrance into production courses in a post high school setting.

Working with video is a collaborative process. Through the years of working with students, reading professional literature and sharing activities with other educators, an individual should be able to collect a multitude of resources and activities.

The listed activities in this course of study reflect original ideas as well as those activities gathered through experiences with fellow educators and professionals. Through the bibliography and footnoted resources, it is hoped that the instructor will find ways for further study.

TABLE OF CONTENTS

	Page
Publication Credits	ii
INTRODUCTION	iii
TABLE OF CONTENTS	iv
STORYBOARDS	1
GOAL #1: Expose students to the role and importance of storyboarding in television production.	2
Goal #1 Objectives and Lessons	3
INSTRUCTIONAL RESOURCE SHEET #1 - Television Terms Test	9
INSTRUCTIONAL RESOURCE SHEET #2 - Storyboard Content Forms	10
INSTRUCTIONAL RESOURCE SHEET #3 - Blank Storyboard	12
INSTRUCTIONAL RESOURCE SHEET #4 - Storyboard Visualization Exercise	13
INSTRUCTIONAL RESOURCE SHEET #5 - Professional Storyboard	15
GOAL #1 GLOSSARY	16
CAMERA OPERATIONS	19
GOAL #2: Introduce students to the components and operation of the television camera.	20
Goal #2 Objectives and Lessons	21
INSTRUCTIONAL RESOURCE SHEET #6 - The Camera	28
INSTRUCTIONAL RESOURCE SHEET #7 - Framing Balance and Emphasis Worksheet	29
GOAL #2 GLOSSARY	32
LIGHTING	33
GOAL #3: Recognize lighting as a necessary and fundamental aspect of any television production.	34
Goal #3 Objectives and Lessons	35

Page

INSTRUCTIONAL RESOURCE SHEET #8 - Objectives of Television Lighting 41

INSTRUCTIONAL RESOURCE SHEET #9 - Basic Triangle Lighting Principle 42

GOAL #3 GLOSSARY 43

AUDIO 44

GOAL #4: Recognize sound as a necessary and fundamental aspect in television production. 45

Goal #4 Objectives and Lessons 46

INSTRUCTIONAL RESOURCE SHEET #10 - Pickup Patterns 54

INSTRUCTIONAL RESOURCE SHEET #11 - Audio Mixer Worksheet 55

INSTRUCTIONAL RESOURCE SHEET #12 - Audio Mixer Diagram 56

GOAL #4 GLOSSARY 57

VIDEO RECORDING 59

GOAL #5: Expose students to videotape recording and control room procedures. 60

Goal #5 Objectives and Lessons 61

INSTRUCTIONAL RESOURCE SHEET #13 - Videotape Tracks Diagram 72

INSTRUCTIONAL RESOURCE SHEET #14 - Special Effects Generator/ Switcher Placement and Connection 73

INSTRUCTIONAL RESOURCE SHEET #15 - Electronic Effects Terms 74

INSTRUCTIONAL RESOURCE SHEET #16 - Television Production Roles . . 75

INSTRUCTIONAL RESOURCE SHEET #17 - Television Drill Script 76

INSTRUCTIONAL RESOURCE SHEET #18 - Steps to Follow in Setting Up an Interview Situation 78

INSTRUCTIONAL RESOURCE SHEET #19 - The Documentary 79

INSTRUCTIONAL RESOURCE SHEET #20 - Video Log Notation 80

GOAL #5 GLOSSARY 81

Page

GRAPHICS 82

GOAL #6: Understand basic principles of graphic design for television and utilize graphics to enhance a television production. 83

Goal #6 Objectives and Lessons 84

INSTRUCTIONAL RESOURCE SHEET # 21 - Aspect Ratio and Scanning and Essential Areas 90

INSTRUCTIONAL RESOURCE SHEET #22 - Aspect Ratio and Scanning and Essential Areas Worksheet . . . 91

INSTRUCTIONAL RESOURCE SHEET #23 - Preproduction Graphics Consideration 92

GOAL #6 GLOSSARY 93

SCRIPTING 94

GOAL #7: Understand the purpose and application of a television script. 95

Goal #7 Objectives and Lessons 96

INSTRUCTIONAL RESOURCE SHEET #24 - Scripting Terms 101

INSTRUCTIONAL RESOURCE SHEET #25 - Script Markings 103

INSTRUCTIONAL RESOURCE SHEET #26 - Television Script Formats . . . 104

GOAL #7 GLOSSARY 107

COMMERCIALS 108

GOAL #8: Utilize television production skills and advertising concepts to produce an original television commercial. . 109

Goal #8 Objectives and Lessons 110

INSTRUCTIONAL RESOURCE SHEET #27 - Advertising Techniques 117

INSTRUCTIONAL RESOURCE SHEET #28 - Elements of a Television Commercial 119

GOAL #8 GLOSSARY 120

NEWS GATHERING 121

GOAL #9: Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer. . 122

Page

GOAL #9 Objectives and Lessons 123

INSTRUCTIONAL RESOURCE SHEET #29 - Distortion Techniques 132

INSTRUCTIONAL RESOURCE SHEET #30 - Television Viewing Log 134

GOAL #9 GLOSSARY 135

BIBLIOGRAPHY 136

APPENDIXES 138

APPENDIX A - CAREER ACTIVITY PACKET 139

APPENDIX B - CAREER PLANNER 141

APPENDIX C - ON-THE-AIR DIRECTING PROCEDURES 144

APPENDIX D - MEDIA PRODUCTION TEAM EVALUATION 146

APPENDIX E - COMPETENCY BASED EVALUATION CHART 147

APPENDIX F - EQUIPMENT LIST 153

APPENDIX G - VIDEO VIBRATIONS 154

Storyboards

Storyboarding is a technique which allows the instructor and learner to establish a clear and concise working reference. A visual notation system, the storyboard provides a structure for the placement of individual shots in a sequence. Storyboards present an overview of any technical, conceptual or aesthetic problem.

Giving the student flexibility in the planning stages of a production is essential; the storyboard provides this flexibility and allows students to explore image selection and arrangements. Because of its structure, the storyboard serves as an organizational tool that visually details actions and shots, which will be used at each stage of a production. Finally, the storyboard assists the instructor by providing him/her with a means to check student ideas before production.

STORYBOARDS

Goal 1: Expose students to the role and importance of storyboarding in television production.

Objectives:

1 - Recognize and define shots and angles.

2 - Compose shots in an order to show relationships.

3 - Identify and define storyboard content forms for bringing images into sequence: design connections, documentary, free association, and narrative.

4 - Write clear and concise audio and video directions.

5 - Design an original storyboard for television.

6 - Identify and explain careers in storyboarding.

Time Parameter: 2 - 3 weeks

GOAL: #1 - Expose students to the role and importance of storyboarding in television production.

OBJECTIVE: #1 - Recognizes and defines shots and angles.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present the formal definitions of shot types and angles while students take notes.	Instructional Resource Sheet #1 - Television Terms Test.	The student will write on a test the definitions for shots and angles.
The student will cut out pictures from magazines and identify the shot for each picture.	Assorted magazines (have students bring in magazines related to their interests). Comic books. Scissors.	The student will be able to present a variety of cut out pictures which represent each shot type and angle.
The instructor will place the video deck in the pause mode so that an image is "frozen" on the monitor. The instructor will then ask students to write the type of shot on display.	Monitor. Videotape deck. Prerecorded videotape (television commercials are excellent for shot variety).	The student will be able to identify the proper shot type and angle as the instructor randomly places the video control in the pause position.
Using a Polaroid/35mm camera, the student will take a variety of photographs.	Polaroid camera/35mm camera. Film. Processing mailers or lab.	The student will display and label each shot type and angle
The student will read through a selection of comic books and use a marker to note shots and angles. These panels will be cut out and compiled to create a visual dictionary of shot and angle types.	Comic books.	The student will be able to select and label various shots and angles.

GOAL: #1 - Expose students to the role and importance of storyboarding in television production.

OBJECTIVE: #2 - Composes shots in an order to show relationships.

ACTIVITY	RESOURCE	ASSESSMENT
The student will use a framing device to "crop" a variety of shots.	Storyboard framer: a) fixed. b) moveable. Pictures - magazine cut outs/books i.e., Family of Man/photographs/ student photographs. Comic books.	The student will use the framer to identify a variety of shots within the single image.
The student will use a framing device to "crop" a variety of shots in a sequence.	Storyboard framer: a) fixed. b) moveable. Pictures - magazine cut outs/books i.e., Family of Man/photographs.	The student will form many images, identify the shots and angles and place them in a meaningful sequence.
The student will select photographs and magazine pictures representing a variety of angles.	Photographs/magazine pictures (use any resources and materials as developed in activities for Objective #1).	The student will identify the emotional impact of a shot or angle.
The student will read a selection of comic books and note the various relationships between shots. (Time, motion, transition, cuts, relational cutting.)	Comic books. Moviemaking Illustrated by James Morrow and Murray Suid.	The student will be able to identify relationships between comic book panels (shots).

GOAL: #1 - Expose students to the role and importance of storyboarding in television production.

OBJECTIVE: #3 - Identifies and defines storyboard content forms for bringing images into sequence: design connections, documentary, free association, and narrative.

ACTIVITY	RESOURCE	ASSESSMENT
The student will read the definitions for the four storyboard content forms.	Instructional Resource Sheet #2 - Storyboard Content Forms. Doing the Media edited by Kit Laybourne and Pauline Cianciolo, pages 56-69.	The student will correctly identify the four storyboard content forms as presented in Instructional Resource Sheet #2 - Storyboard Content Forms.
The student will cut out and arrange magazine pictures to create storyboard content forms.	Magazine pictures. Polaroid camera/35mm camera. Film. Processing or lab facilities.	The student will present storyboards or pictures which reflect each storyboard content form.

GOAL: #1 - Expose students to the role and importance of storyboarding in television production.

OBJECTIVE: #4 - Writes clear and concise audio and videc directions.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a storyboard and point out the locations for the audio and video directions.	Instructional Resource Sheet #3 - Storyboard.	The student will identify the appropriate locations for audio and video directions.
The instructor will play a prerecorded television commercial to the class and by using the pause control the instructor will give students time to indicate the shot type for each frame.	Monitor. Videotape player. Prerecorded commercial (30 seconds) Instructional Resource Sheet #3 - Storyboard.	Using a blank storyboard (Instructional Resource Sheet #3) the student will transcribe the audio and video content and directions for at least six frames (shots) of a prerecorded commercial.
The instructor will play a prerecorded television commercial with no sound to the student, who will create an original sound track.	Monitor. Videotape recorder. Prerecorded commercial (turn off the sound while playing back to students). Instructional Resource Sheet #3 - Storyboard.	The student will create an original sound track and write appropriate audio directions for each shot in the pre-recorded commercial.
The instructor will use the blackboard or a transparency to draw in the visuals for a television commercial. The instructor could suggest a product and ask students to suggest visuals for the commercial.	Instructional Resource Sheet #4 - Storyboard Visualization. Blank transparency. Overhead projector.	The student will be able to identify and draw a variety of shots to present the visual portion of a story-board.

GOAL: #1 - Expose students to the role and importance of storyboarding in television production.

OBJECTIVE: #5 - Design an original storyboard for television.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will review with the student the elements present in a professional storyboard.	Instructional Resource Sheet #5 - Professional Storyboard.	The student will be able to: 1 - Identify shots and angles. 2 - Define the audio and video terms. 3 - Recognize narrating design and contextual relationships. 4 - Recognize audio and video relationships.
The student will create an original 30-60 second storyboard for a television commercial.	Blank storyboards - Instructional Resource Sheet #3 - Storyboard.	The student will present an original storyboard complete with audio and video directions and appropriate dialogue and visuals.

GOAL: #1 - Expose students to the role and importance of storyboarding in television production.

OBJECTIVE: #6 - Identify and explain careers in storyboarding.

ACTIVITY	RESOURCE	ASSESSMENT
The student will research careers in storyboarding and present a report.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in storyboarding and explain the job description, roles, responsibilities, and educational training required for the career.

INSTRUCTIONAL RESOURCE SHEET

#1

Television Terms Test

Camera/lens placement:

extreme long shot -

long shot -

medium shot -

close up -

extreme close up -

normal angle -

high angle -

low angle -

canted angle -

Camera movement:

pan -

tilt -

dolly -

tracking -

Audio terms:

direct voice -

voice over -

sound effects -

INSTRUCTIONAL RESOURCE SHEET

#2

Storyboard Content Forms

Design connections - the use of design elements (shapes, patterns, colors) as criteria for selecting and ordering images.

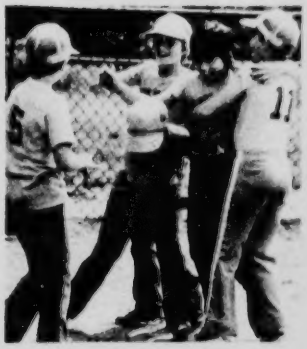
Documentary - the recording of a news event or the showing of social conditions without fictionalizing.

Free association - the presentation of images which are joined together in a psychological, emotional, or linguistically suggestive mode.

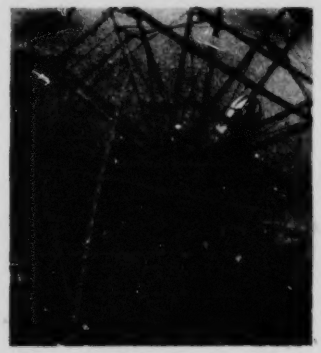
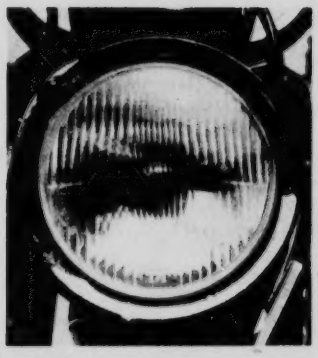
Narrative - the presentation of action, usually telling a simple story, having a beginning, middle, and an end.

Indicate below the correct storyboard form:

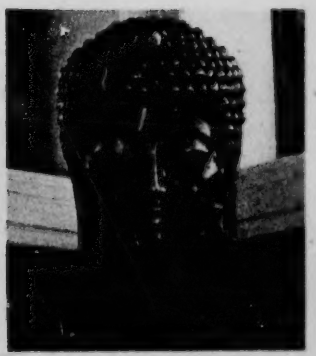
#1 _____



#2 _____

#3 _____



#4 _____

INSTRUCTIONAL RESOURCE SHEET

#4

Storyboard Visualization Exercise

Below is the audio portion of a fictional 30 or 60 second commercial for Gateway National Park, a recreation area in New Jersey/New York. Discuss and decide what the video portion could look like for each shot. Write in your description of each shot in the blank storyboard below.

1 - SFX: Music
"When something tells you that it's time to get involved...

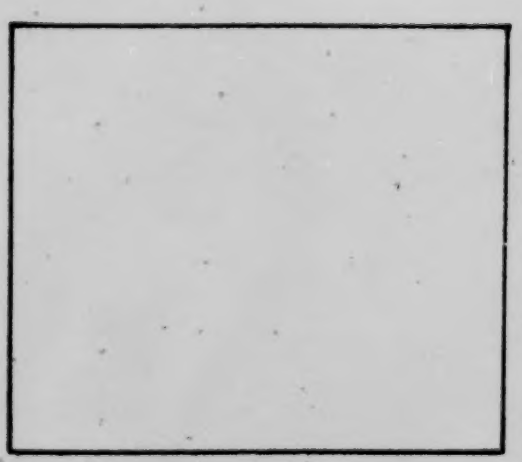
2 - SFX: Music
to be with nature and wake yourself up...

3 - SFX: Music
to discover others...

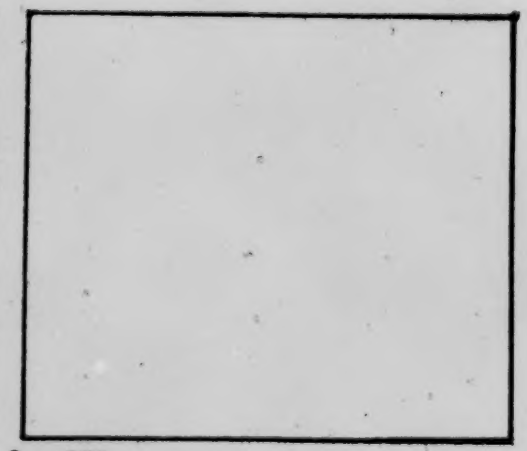
4 - SFX: Music
or explore a piece of America's past...

5 - SFX:
there is one place that
can handle it all!

6 - SFX:
It is easy to get to and the
cost is free.



7 - SFX:
Gateway National Park at
Sandy Hook, New Jersey,



8 - SFX:
the place for the many faces
of you."

INSTRUCTIONAL RESOURCE SHEET

#5

Professional Storyboard

"FLYING LETTER"

COMM'L NO.: IMDO 9363

LENGTH: 30 SECONDS

(MUSIC UNDER THROUGHOUT)
ANNCR: (VO) How fast can you send a letter coast to coast? Watch. New York...

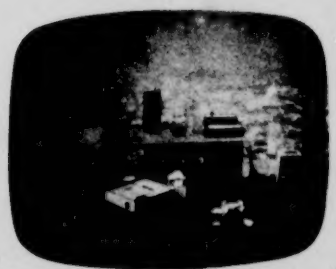
VIDEO: FADE IN ON CU TYPED LETTER. LETTER BEGINS TO FLY.

Chicago...

CUT TO JET FLYING THROUGH CLOUDS AS LETTER FLIES PAST IT.

The Mississippi River. This is how fast

CUT TO HEAD ON SHOT INTO CLOUDS. CUT TO REVEAL LANDSCAPE ON OTHER SIDE OF CLOUDS (MISSISSIPPI RIVER). LETTER CONTINUES TO FLY OVER MOUNTAINOUS AREA.



with the new IBM 6670 Information Distributor. Los Angeles.

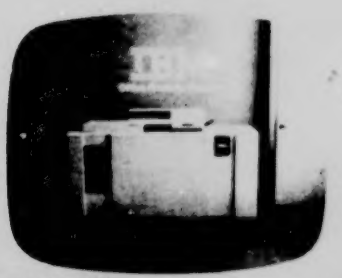
CUT TO FLYING LETTER (CU) OVER NEW TERRITORY. CUT TO ANOTHER PRECIPICE... THEN TO BIRD'S EYE VIEW OF L.A.

Delivered in 15 seconds.

CUT TO CU HAND TAKING LETTER OUT OF 6670 IN L.A.

Printed by a laser... typewriter quality. Cost: about 8 cents.

WOMAN WALKS TO DOOR (CR)



The IBM 6670.

SUPER: IBM (LOGO) WIPES ON FROM CR: OFFICE PRODUCTS DIVISION.

GLOSSARY

GOAL #1

announcer (anncr.) - an off screen voice used as narration or identification. "voice over".

audio - the sound portion of the video system.

audio-video transcription - a storyboarding activity (Objective #4) where a video sequence is shown utilizing the pause mode of the playback deck to "freeze" the shot components. Students fill in a blank storyboard with the proper audio and video information.

balance - in audio, the mixing of sounds to create a desired effect. In video, the term refers to the even arrangement of visuals within the frame.

canted angle - a camera position where the horizontal level is tilted to present an "off balanced" shot.

close up - a shot where the camera shows the head and shoulders of the subject. It is the most basic shot in the television format.

composition - in visual terms, refers to the arrangement of elements within the frame of the television picture.

cut - refers to the picture switching on and off. The picture switches off and the next one appears on the screen. - take.

demonstration (demo) - used to describe action that shows clearly a particular activity or performance.

design connections - the use of design elements (shapes, patterns, colors) as criteria for selecting and ordering images.

direct voice (DV) - refers to the audio track that reflects the person speaking directly on camera.

dissolve - a transitional device where one shot blends into another. Two cameras and a video switcher are needed to produce a dissolve.

documentary - the recording of a news event or the showing of social conditions without fictionalizing.

dolly - a camera movement wherein the camera is rolled towards or away from the actor or general scene. - dolly in, dolly out.

extreme close up - a camera shot that shows great detail or a portion of the subject.

extreme long shot - rarely used in studio production, it is a camera view that presents a wide view to suggest setting, mood, or dimension.

fade in - the picture gradually appears from a black screen. In audio terms fade in refers to altering sound from a weaker to a stronger signal.

fade out - the picture gradually disappears into the blackness of the screen. In audio terms fade out refers to altering from a stronger to a weaker signal, to silence.

free association - the presentation of images which are joined together in a psychological, emotional, or linguistically suggestive mode.

high angle - camera placement so as to shoot down towards the subject.

long shot - usually includes the background with the subject in full figure. It is useful for establishing the setting.

low angle - camera placement so as to shoot up towards the subject. It is useful for dramatic effect.

medium shot - usually shows the subject from the waist up.

monitor - a television set for viewing or previewing the video program. It is a cathode ray tube that reproduces taped or live information.

music up - signals the increase in the music level - volume.

music down - signals the lowering of music level.

music under - music heard behind the main sound track, i.e., background.

music out - music fades out.

narrative (storyboard) - the presentation of action, usually telling a simple story, having a beginning, middle, and an end.

normal angle - camera placement that is level with the subject.

open mic (open microphone) - designation for a microphone that is "on" or "alive".

pan - a camera movement right or left from a stationary base (tripod or pedestal). Camera sweeps on a horizontal plane.

sound effects (SFX) - any audio element added to the video program, often in post production. Some are prerecorded.

split screen - a video special effect where the picture is cut in half (usually vertically) with one camera view adjacent to another camera view. Video switcher or special effects generator (SEG) needed to produce a split screen.

storyboard - a visual representation, on paper, of a film or video sequence. Camera directions, audio and a rough sketch are included in a storyboard.

storyboard framer - used in storyboard exercise. It is a framing device used in deciding the portion of a photograph to be used. A fixed framer is a piece of cardboard with a 3 to 4 aspect ratio frame cut out of it. A moveable framer is made of two "L" shaped pieces of cardboard. Sliding the framer enables the user to compose images.

superimposition - a video special effect where two camera views (often print identification and a person) are kept on the screen at the same time. A video overlap.

take - see cut.

tilt - a camera movement where the lens is angled up or down often for dramatic effect.

track - refers to the audio or sound portion of the video system. Can also be the camera motion known as tracking.

tracking (or trucking) - the camera moves left or right parallel to the subject.

video freeze frame - a storyboarding exercise where the pause position of a video deck is used to stop program action in order to identify camera movements or shots used.

voice over (VO) - an audio term for an off screen narrator.

wipe - a video special effect where one camera shot pushes off and replaces another image.

Camera Operations

The camera is the basic instrument of television production. An understanding of its components and operation is essential at this point in the course of study. While students do not need to become electronics experts in television, they should have a basic understanding of the camera characteristics and operations.

Having achieved a level of competency in the setting up and operating of the camera, students should then become aware of basic television composition skills. A series of activities are provided to assist the student in the acquisition of various framing, balance and emphasis skills.

CAMERA OPERATIONS

Goal 2: Introduce students to the components and operation of the television camera.

Objectives:

1 - Identify and define the following components of a television camera: body, camera pick-up tubes, lens, viewfinder.

2 - Set up a television camera.

3 - Define and demonstrate the following lens characteristics: aperture opening, depth of field, focus, prefocus, zoom.

4 - Define and demonstrate the following camera movements: dolly, pan, pedestal, tilt, truck.

5 - Define picture composition and demonstrate the following basic video picture composition skills: framing - vertical, horizontal, headroom, subject positioning, frame cutting; balance and emphasis.

6 - Identify and explain careers in camera operations.

Time Parameter: 2 weeks

GOAL: #2 - Introduce students to the components and operation of the television camera.

OBJECTIVE: #1 - Identify and define the following components of a television camera: body, camera pickup tubes, lens and viewfinder.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will lecture and demonstrate the components of a television camera while the student takes notes and completes a diagram of a television camera.	Television camera. Camera diagram - Instructional Resource Sheet #6 - Television Camera. Television Production Handbook by Herbert Zettl, pages 9-55.	The student will define on a written test the following television camera components: body, camera pickup tubes, lens and viewfinder. The student will accurately complete on a diagram the identification of television camera components.

GOAL: #2 - Introduce students to the components and operation of the television camera.

OBJECTIVE: #2 - Set up a television camera for a production.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will demonstrate to the student how to set up a television camera.	Television camera. Tripod. Dolly. Extension cord. Appropriate camera cables.	The student will be able to write in correct sequence the three steps for setting up a television camera.
The student will set up a television camera.	Television camera. Tripod. Dolly. Extension cord. Appropriate camera cables.	The student will be able to select the appropriate pieces of equipment and set up a television camera.

GOAL: #2 - Introduce students to the components and operation of the television camera.

OBJECTIVE: #3 - Define and demonstrate the following lens characteristics: aperture opening, depth of field, focus, prefocus, and zoom.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and demonstration on lens characteristics while the student observes and takes notes.	Television camera. Monitor.	The student will define on a written test the following lens characteristics: aperture opening, depth of field, focus, prefocus, and zoom.
The student will work in a team and produce a videotape which demonstrates his/her understanding of lens characteristics.	Television camera. Videotape recorder. Monitor. Videotape. Microphone.	The student will produce a videotape which demonstrates the lens characteristics: aperture opening, depth of field, focus, prefocus, and zoom. This tape will include a voice over, which will identify each characteristic.

GOAL: #2 - Introduce students to the components and operation of the television camera.

OBJECTIVE: #4 - Define and demonstrate the following camera movements: dolly, pan, pedestal, tilt and truck.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and demonstration on camera movement while the student observes and takes notes.	Television camera mounted on tripod and dolly Monitor.	The student will define on a written test the following camera movements: dolly, pan, pedestal, tilt and truck.
The student will work in a team and produce a videotape which demonstrates his/her understanding of camera movement.	Television camera mounted on tripod and dolly. Monitor. Videotape recorder. Videotape. Microphone.	The student will produce a videotape which demonstrates the following camera movements dolly, pan, pedestal, tilt and truck.

GOAL: #2 - Introduce students to the components and operation of the television camera.

OBJECTIVE: #5 - Define picture composition and demonstrate the following basic video picture composition skills: Framing - vertical, horizontal, headroom, subject positioning, frame cutting; Balance and Emphasis.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will select pictures from magazines which have compositional relationships (i.e., horizontal lines, vertical lines, patterns, etc.) and explain the existing relationships. The student will then cut out pictures from magazines.	Magazines. Scissors. Paper. Glue.	The student will be able to select pictures that illustrate compositional relationships and arrange them in a sequence. The student will present a verbal explanation of his/her arrangement.
The instructor will present a lecture and demonstration on correct and incorrect picture composition while the student responds to picture composition diagrams.	Instructional Resource Sheet #7 - Framing, Balance and Emphasis Worksheet. Video in the Classroom by Don Kaplan, pages 25-40. Television Production: An Introduction by Donald L. MacRae, Michael R. Monty, Douglas G. Worling, pages 12-21. Televising Your Message by Wanda Mitchell, pages 45-50. Television Production by Alan Wurtzel, pages 101-119.	From a series of diagrams, the student will identify correct and incorrect picture composition. The student will be able to write a paragraph which identifies and defines a picture composition skill as presented in the student produced demonstration videotape (Objective 4).
The student will perform the following framing possibilities: - stationary camera/moving subject - stationary subject/moving camera - shot selection of subject - loose frame/tight frame.	Television camera mounted on a tripod and dolly. Videotape recorder. Monitor. Videotape.	The student will be able to produce a tape which illustrates how to frame a subject in different ways to achieve a variety of psychological, visual, and dramatic effects.

GOAL: #2 - Introduce students to the components and operation of the television camera.

OBJECTIVE: #5 - Define picture composition and demonstrate the following basic video picture composition skills: Framing - vertical, horizontal, headroom, subject positioning, frame cutting; Balance and Emphasis. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The student will perform the following balance techniques for video: a) Organize groups of people by moving the camera or subject. b) Create different groupings. c) Form large groups into shapes. d) Arrange subjects into various levels.	Television camera mounted on a tripod and dolly. Videotape recorder. Monitor. Videotape.	The student will be able to produce a videotape which illustrates balance concepts for television production.
The student will perform the following emphasis techniques for video: a) Change lenses. b) Physically move camera. c) Zoom. d) Change angle. e) Use triangular shapes.	Television camera mounted on a tripod and dolly. Videotape recorder. Monitor. Videotape.	The student will produce a videotape which illustrates ways of achieving emphasis with a television camera.

GOAL: #2 - Introduce students to the components and operation of the television camera.

OBJECTIVE: #6 - Identify and explain careers in camera operations.

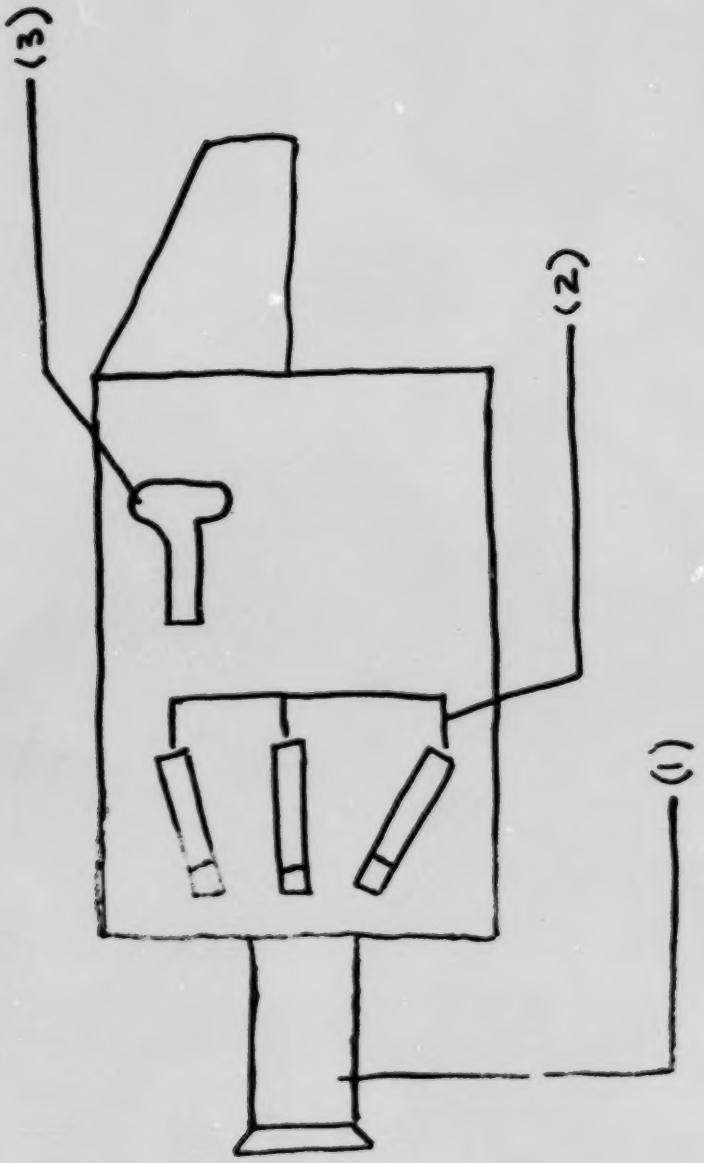
ACTIVITY	RESOURCE	ASSESSMENT
The student will present a report on careers in camera operations.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in camera operations and explain the job description, roles, responsibilities, and educational training required for the career.

INSTRUCTIONAL RESOURCE SHEET

#6

The Camera

Identify the three basic parts of the television camera.



INSTRUCTIONAL RESOURCE SHEET

#7

Framing, Balance and Emphasis Worksheet

Vertical Framing

When deciding vertical framing, particularly on close-ups, avoid too much or too little headroom. The subject's head should never touch the top or bottom of the frame unless the shot is so tight that the frame cuts the chin and the forehead (Figure 2-2).

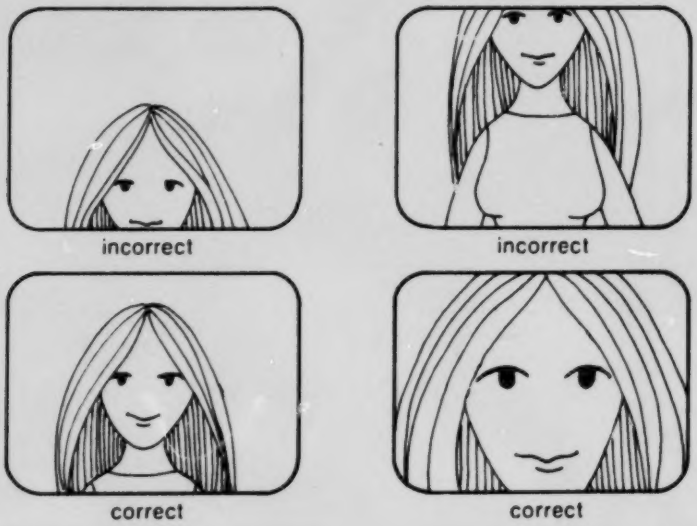


Fig. 2-2. Vertical framing.

Horizontal Framing

When deciding horizontal framing, if the subject is looking to the right, compose the picture with the subject slightly to the left of centre. If the subject is looking to the left, compose the picture with the subject slightly to the right of centre (Figure 2-3).

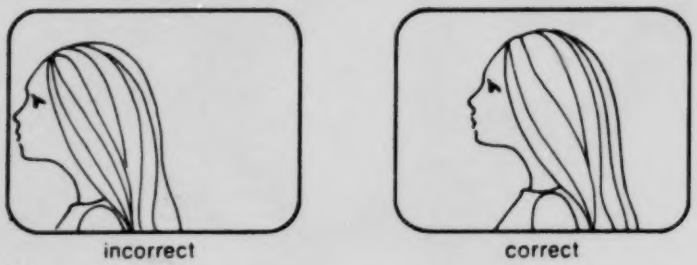


Fig. 2-3. Horizontal framing.

Reprinted by permission of Methuen Publications, Toronto, Canada.

When framing a single person or object, they are placed in the centre of the shot. However, when framing horizontally or vertically, the scene is seldom framed precisely in the middle of the television shot. For best picture balance the scene is usually framed slightly off the vertical or horizontal axis (Figure 2-4).

Fig. 2-4. Good picture balance.

POSITIONING OF SUBJECTS AND OBJECTS

Be sure that objects in the set do not interfere with the camera shot (Figure 2-6).

Fig. 2-6. Object interference.

Avoid shot composition that is too wide or too close to contain the action (Figure 2-7).

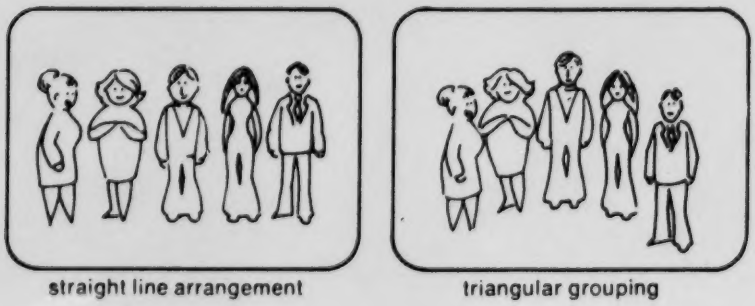


Fig. 2-7. Space between objects.

Reprinted by permission of Methuen Publications, Toronto, Canada.

When composing a shot, try to use the depth you have in your set in the following ways:

1. Avoid the straight line arrangement of your subjects and use a triangular or other geometric grouping (Figure 2-8).

Fig. 2-8. Geometric groupings.

2. Place objects in the foreground, middleground, and background (Figure 2-9).

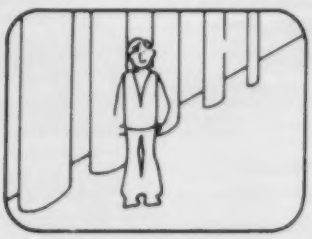


Fig. 2-9. Object's distance from camera.

3. Choose lenses of different focal lengths. A long focal length lens compresses picture depth. A short focal length lens adds picture depth (Figure 2-10).

Fig. 2-10. Effect of focal length.

Reprinted by permission of Methuen Publications, Toronto, Canada.

GLOSSARY

GOAL #2

aperture opening - or lens opening, refers to the iris control on the video lens that regulates the amount of light entering the camera body and video signal.

balance - in visual terms refers to the even arrangement of element within the frame.

camera pickup tubes - a vacuum tube in the camera head which converts light into electrical energy.

depth of field - a term used to describe the range within which objects are in focus in front of and behind the subject focused on. Depth of field is directly related to the f-stop or aperture opening: the wider the lens opening the shorter the depth of field.

emphasis - a composition term relating to the use of shots to create interest or dominance within the frame or sequence. Close ups contain emphasis.

focus - an adjustment of the video lens to bring the subject in clear view.

frame cutting points - when framing people these points are the intermediate points between the body joints as opposed to cutting the natural joints.

framing - a term referring to the shot composing process. Most framing terms relate to human anatomy.

vertical framing - framing the subject lengthwise. The subject's head should not touch the top or bottom of the frame.

horizontal framing - framing the subject left to right. Usually center the individual. When the subject is looking right compose with the subject left of center of frame. When looking left, compose with the subject right of center of frame.

headroom - the amount of space between the top of the subject's head and the edge of the frame.

pedestal - a camera movement straight up or down.

pre-focus - refers to the recommended action of focusing the zoom lens on the close position. This enables the camera to remain in focus throughout the zoom (providing camera-subject distance does not change).

viewfinder - that part of a video camera that displays the camera view to the camera operator.

zoom - refers to the action of a variable focal length lens. One lens can provide a wide angle view, a middle or normal view plus a telephoto view.

Lighting

Lighting is a fundamental as well as a creative element in a television production. Providing the television camera with enough light and conveying a sense of space, time and mood of an event are two overall purposes of lighting. Lighting is also used to enhance three-dimensional perspective and direct attention to important elements in the picture or set.

Students should be familiar with the operation of basic lighting instruments and lighting accessories. Additionally, students should also know how to utilize the lighting instruments and employ basic lighting principles for a television production; therefore, an understanding of lighting techniques is needed to complement the knowledge of instrument operation.

LIGHTING

Goal 3: Recognize lighting as a necessary and fundamental aspect of any television production.

Objectives:

1 - List and explain the six basic objectives of good television lighting.

2 - Identify and explain the function of the following types of lights: spotlights - fresnel, ellipsoidal; floodlights - broad, soft.

3 - Control accurately the distribution and intensity of the light.

4 - Explain and demonstrate the basic triangle lighting principle, which utilizes key light, back light and fill light.

5 - Utilize lighting equipment and principles to solve common lighting problems.

6 - Identify and explain careers in lighting.

Time Parameter: 1 - 2 weeks

GOAL: #3 - Recognize lighting as a necessary and fundamental aspect of any television production.

OBJECTIVE: #1 - List and explain the six basic objectives of good television lighting.

ACTIVITY	RESOURCE	ASSESSMENT
The student will read Instructional Resource Sheet #8 - Objectives of Television Lighting. The instructor will present a demonstration of the six basic objectives of good television lighting. The student will use lights and camera to demonstrate the six basic objectives of good television lighting.	Instructional Resource Sheet #8 - Objectives of Television Lighting. Television Production by Alan Wurtzel, pages 121-187. Television lights. Subject. Television camera. Monitor.	The student will identify and explain on a written test the six basic objectives of good television lighting. The student will be able to create a videotape which demonstrates each of the six basic objectives of good television lighting.

GOAL: #3 - Recognize lighting as a necessary and fundamental aspect of any television production.

OBJECTIVE: #2 - Identify and explain the function of the following types of lights: spotlights - fresnel, ellipsoidal; floodlights - soft, broad.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and demonstration of the lighting instruments for television.	Spotlights. Floodlights. Television Production Handbook by Herbert Zettl, pages 85-119.	The student will be able to identify and explain the function of the various spotlights and floodlights.
The student will set up and operate the lighting instruments for television.	Spotlights. Floodlights.	The student will be able to select the appropriate spotlight and/or floodlight to be used for lighting a specified subject.

GOAL: #3 - Recognize lighting as a necessary and fundamental aspect of any television production.

OBJECTIVE: #3 - Control accurately the distribution and intensity of the light.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture on ways to control the distribution and intensity of light while the student takes notes.	Television Production Handbook by Herbert Zettl, pages 121-143.	The student on a test will identify five ways to control the distribution of the light and five ways to control the intensity of the light.
The instructor will present a demonstration on ways to control the distribution and intensity of light. The student will demonstrate ways to control the distribution and intensity of light.	Appropriate television production lights and accessories. Television camera. Monitor. Subject.	The student will be able to control the distribution of light through the positioning of the instrument, the use of barndoors and shutters, the beam control on the fresnel spotlights, and varying the lamp-to-subject distance. The student will be able to control the intensity of light through selection of lamp wattage, varying the lamp-to-subject distance, the use of scrims and screens, beam control on the fresnel, and dimmers.

GOAL: #3 - Recognize lighting as a necessary and fundamental aspect of any television production.

OBJECTIVE: #4 - Explain and demonstrate the basic triangle lighting principle, which utilizes key light, back light and fill light.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture on lighting techniques while the student takes notes.	List of terms (see glossary). Appropriate lights (spotlights and floodlights).	The student will be able to define on a written test key light, back light and fill light.
The student will read Instructional Resource Sheet #9 - Lighting Diagram, and complete a lighting diagram.	Instructional Resource Sheet #9 - Lighting Diagram. Television Production: An Introduction by Donald L. MacRae, Michael R. Monty, Douglas G. Worling, pages 24-29. Television Production by Alan Wurtzel, pages 152-153. Television Production Handbook by Herbert Zettl, pages 121-141.	The student will be able to diagram a basic triangle lighting system and label each light needed, its type and function.
The student will demonstrate triangle lighting.	Appropriate lights (spotlights and floodlights). Television camera. Monitor. Videotape recorder. Videotape.	The student will be able to employ the basic triangle lighting system and produce an appropriately lighted video tape.

GOAL: #3 - Recognize lighting as a necessary and fundamental aspect of any television production.

OBJECTIVE: #5 - Utilize lighting equipment and principles to solve common lighting problems.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a series of lighting problems and the student will employ basic lighting principles and lighting equipment to solve the specific problem(s).	Television set with instructor-designed lighting problem(s). Appropriate television lights. Television camera. Monitor.	The student will be able to solve the following lighting problems: 1 - Glare from subject's glasses. 2 - Broad features of subject. 3 - Moving subject in lighted area. 4 - Subject squinting. 5 - Dark skin. 6 - Lens flare. 7 - Two people.

GOAL: #3 - Recognize lighting as a necessary and fundamental aspect of any television production.

OBJECTIVE: #6 - Identify and explain careers in lighting.

ACTIVITY	RESOURCE	ASSESSMENT
The student will present a report on careers in lighting.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in lighting and explain the job description, roles, responsibilities, and educational training required for the career.

INSTRUCTIONAL RESOURCE SHEET

#8

"Objectives of Television Lighting"
(from Television Production by Alan Wurtzel)

1 - To fulfill the technical requirements of the system.

The lighting must provide a sufficient level of illumination to permit the television camera to operate and to pick up and reproduce faithfully the photographed image.

2 - To provide three-dimensional perspective.

Television is a two-dimensional medium which reproduces an image with height and width. Depth must be provided through the use of camera angles, performer blocking, set design, and the careful use of lighting. Our perception of depth can be enhanced by the proper use of light to emphasize texture, shape and form.

3 - To direct attention to important elements in the scene.

The use of light and shadow can help the program director by guiding the viewer's attention toward the most important elements in a shot or scene.

4 - To establish the mood of the scene.

Lighting can provide the viewer with a clue to the overall emotional mood of a scene. Dark, shadowy lighting will convey a feeling of mystery, tension, or drama. Brightly lit scenes will import a feeling of happiness, gaiety, or fantasy.

5 - To fix time and action.

Lighting can set the time of day in which the scene takes place - daytime, evening, nighttime and so on.

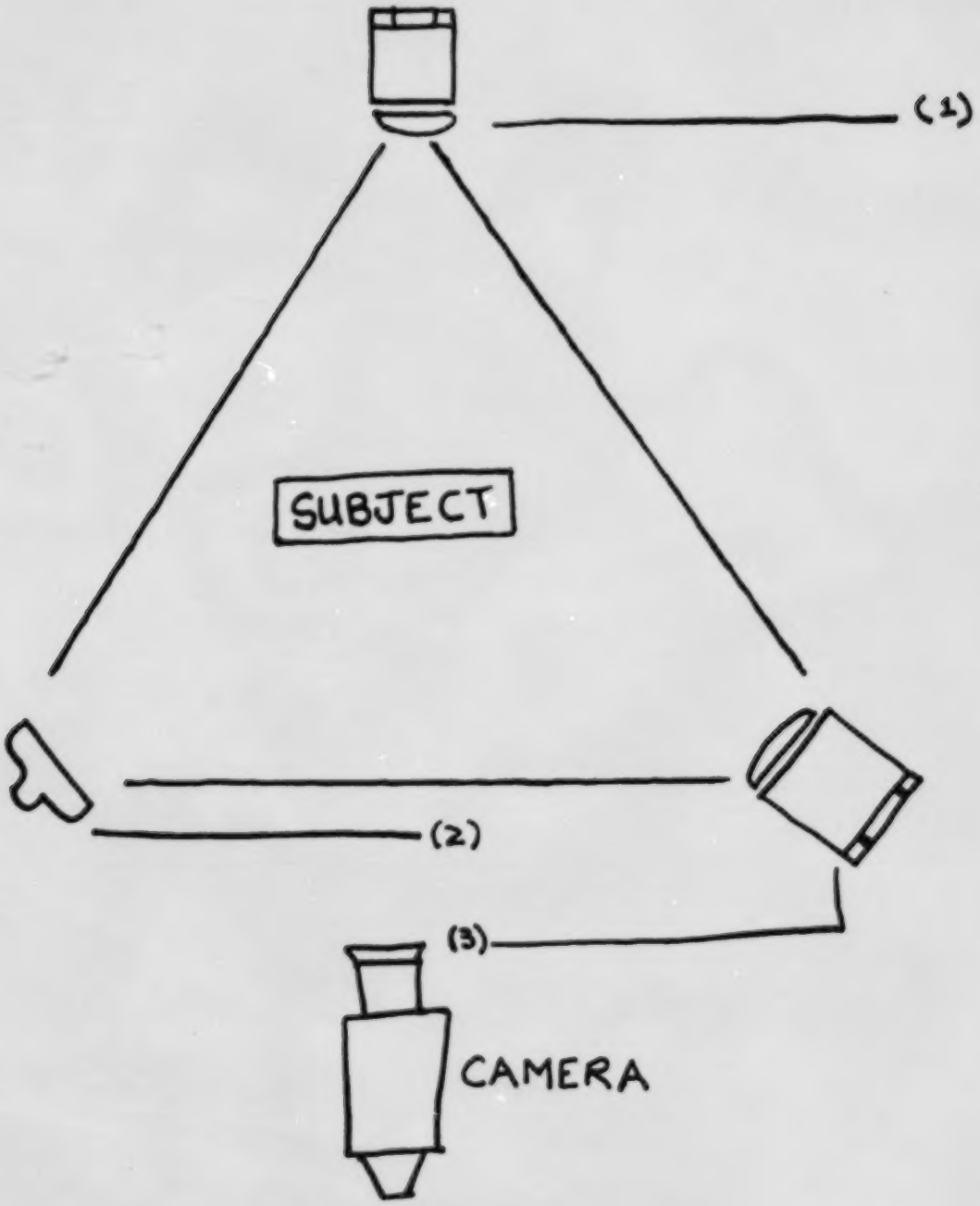
6 - To contribute to the overall aesthetic composition of the shot.

The use of lighting to accent various components within the picture will help the program director's pictorial composition. Lighting which is designed in coordination with the set designer and program director provides an aesthetically pleasing image for the viewer.

INSTRUCTIONAL RESOURCE SHEET

#9

Basic Triangle Lighting Principle



GLOSSARY

GOAL #3

back light - light from above and behind the subject to give depth to the scene and separate the subject from the background.

barn doors - hinged metal plates on lights, used to control the direction of the light.

base light - uniform, diffused illumination, sufficient for a technically acceptable television picture.

color temperature - a measurement in degrees Kelvin of the redness or blueness of television lights.

fill light - additional light to reduce shadows or contrast range.

floodlight - a light that gives a diffused, non-directional light.

footcandle - measure of light intensity.

key light - the principle source of directional light that falls on a subject.

scoop - a flood light used to illuminate large areas.

scrim - a screen attached to the front of a light.

set light - lights used to illuminate the background or set.

spotlight - a light that gives a concentrated beam of light which produces harsh shadows.

Audio

Television is a visual medium, but the often overlooked sound aspect is vital to the message of this medium. An understanding of audio recording techniques and equipment and an appreciation for the role of sound in television production are essential for the producer of television programing.

This unit presents basic tools of the audio technician as well as sound activities to demonstrate competencies in this field. Use of the audio tape recorder (reel-to-reel or cassette) is also called upon to broaden the scope of audio production.

AUDIO

Goal 4: Recognize sound as a necessary and fundamental aspect in television production.

Objectives:

1 - Select and operate sound recording equipment and accessories.

2 - Understand the use of audio editing.

3 - Become aware of the role of audio in television production.

4 - Identify and explain careers in audio technology.

Time Parameter: 2 - 3 weeks

GOAL: #4 - Recognize sound as a necessary and fundamental aspect in television production.

OBJECTIVE: #1 - Select and operate sound recording equipment and accessories.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and demonstration on the various types of microphones while the student takes notes.	Microphone types for demonstration: dynamic, ribbon, and condenser.	Students will correctly identify: 1 - dynamic, 2 - ribbon, 3 - condenser microphone types and explain the application of each in recording.
The instructor will present a lecture and demonstration on microphone pickup patterns while the student takes notes.	Instructional Resource Sheet #10 - Pickup Patterns.	Students will identify the major microphone pickup patterns on a diagram and explain the uses of each type, noting advantages and disadvantages.
The instructor will present a lecture and demonstration on the various microphone stands.	Microphone and accessories: - boom stand - floor stand - table stand - lavaliere/clip on - hand mic. Teacher prepared test. Improved mic stand (i.e., yardstick with mic taped on)	The student will, on a teacher prepared test, explain the uses of various microphone stands and supports. Given a variety of taping situations the student will explain the mic and support used
The instructor will define and demonstrate AGC control and the audio VU meter. The student will operate the AGC and VUmeter by making a recording with and without AGC.	Microphones and accessories. Videotape recorder. Videotape. Headset for monitoring.	The student will be able to use AGC and manual gain controls and in playback situations be able to hear the difference and identify distortion.

GOAL: #4 - Recognize sound as a necessary and fundamental aspect in television production.

OBJECTIVE: #1 - Select and operate sound recording equipment and accessories. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will demonstrate the audio mixer controls.	Audio mixer. 2-3 microphones. Cables/Videotape recorder or other output. Instructional Resource Sheet #11 - Audio Mixer Diagram Worksheet Instructional Resource Sheet #12 - Audio Mixer Diagram.	Using a diagram, the student will label the principle controls of the audio mixing board and in a brief paragraph explain the function of each.
The instructor and student will demonstrate the proper cable hook up and mixer control for a three microphone situation.	3 microphones with cables. Audio mixer. Output videotape recorder or audio tape recorder.	The student will properly be able to connect cables to the mixer, adjust levels and record a three way discussion.
The student will act out and record an "old time" radio play.	Old time radio script (Text: The Shadow Knows). 2-3 microphones. Mixer. Sound effects record and/or material to produce live sound effects.	The student will be able to produce a complete "old time" radio program which will be evaluated by the instructor.
The student will solve the following audio related problems: 1 - Recording level too low. 2 - Distortion. 3 - Background noise too loud. 4 - Uneven sound pick up in group discussion. 5 - Moving actor. 6 - Isolated camera.	Microphones - various types. Stands. Cables, including microphone extension. Videotape recorder. Audio mixer.	Utilizing proper controls, microphone types and microphone placement, the student will produce and maintain acceptable sound quality for a number of situations.

GOAL: #4 - Recognize sound as a necessary and fundamental aspect in television production.

OBJECTIVE: #1 - Select and operate sound recording equipment and accessories. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The student will set up equipment for such in-studio recording situations as: 1 - Mini concert. 2 - Panel discussion. 3 - Lecture/demonstration. 4 - News program. 5 - Interview (field or street). 6 - Dramatic program.	Variety of microphones. Audio cables. Audio mixer. Microphone stands. Videotape recorder/tape recorder.	The student will be able to explain the placement, selection and hook up of microphones and accessories.

GOAL: #4 - Recognize sound as a necessary and fundamental aspect in television production.

OBJECTIVE: #2 - Understand the use of audio editing.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and demonstration on the audio transfer/dub process. The instructor will explain the tape recorder controls and functions.	2 audio tape recorders. Cables/jacks. Audio tape with content recorded.	The student will be able to set up recorders to properly copy one recorded tape on to a blank tape.
The student will prerecord off radio or television one-half hour of programing. Then the student will transfer and record a two minute "telescoped" version of the one-half hour segment.	Audio tape blank. 2 tape recorders. Television or radio with output jack. Cables.	The student will be able to produce a "telescoped" version of a one-half hour segment and write an evaluation of production techniques and/or program's change in format.
The student will record a two minute interview and edit out the questions so that just the responses remain.	2 cassette or reel-to-reel tape recorders. Jacks and adaptors. Mixer. Tape - blank and prerecorded. *This could be done through mechanical splicing as well: - splicing block - splicing tape.	The student will be able to present a tape with subject responses only. The student will be able to write an evaluation of the production and note any changes in meaning or emphasis.

GOAL: #4 - Recognize sound as a necessary and fundamental aspect in television production.

OBJECTIVE: #3 - Become aware of the role of audio on television production.

ACTIVITY	RESOURCE	ASSESSMENT
The student will view a movie or a television program and note the kinds of sound the director has selected.	Television programing of a variety of types and sources - made for T.V. movie, short film, cartoon, commercials. (Prerecorded by teacher would make an excellent evaluative tool)	The student will be able to list the number of sounds that are included in the program(s) and the intended effect of each.
The student will listen carefully to the dialogue in an old time radio drama and listen to a similar scene from a current television drama.	"Old time radio shows" on record or tape. Prerecorded television program. Playback equipment - videotape recorder, tape/record player. (Detective shows work well here)	The student will be able to compare the two forms of sound being aware of the following: explicit detail, setting, mood cues, use of music. After listening, the student will write conclusions in a brief paragraph.
The student will view a short program noting the use of music. Then the student will experiment by changing the music track for the film/video program.	A short, non-verbal film or videotape. Playback equipment - video recordings.	The student will be able to change the mood of the existing program by adding music, sounds, etc.
The student will record the response of the audience to a film/video comedy while it is being shown. Playback this laugh track as the program is being shown again. (A similar activity might be done in reverse, i.e., view a television program with "canned	Videotape recorder. Audio tape recorder. Off air recording of audience laughter or teacher produced recording of audience response during film/video viewing of a comedy show. Doing the Media by Louis Giansante.	The student will be able to note and write a response to the effect of the pre-recorded track on the program's reception in the classroom.

GOAL: #4 - Recognize sound as a necessary and fundamental aspect in television production.

OBJECTIVE: #3 - Become aware of the role of audio on television production.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and lead a class discussion on acceptable sound.	Teacher examples of effective sound technique from television/ film viewings.	The student will be able to recall effective uses of sound from their television viewing experience. In a brief writing the student will be able to list these.
The student will view a television commercial that has no dialogue with the sound turned off.	Prerecorded television commercial or short film without dialogue. Sound recording equipment for student groups: - microphones - tape recorder - record player - tape player. Doing the Media by Kit Laybourne and Pauline Cianciolo.	After viewing this "soundless" program a number of times, groups of students will create their own audio track. At least two different tracks must be created: dialogue, narration, music, noise, or any combination may be used.
The instructor and student will view, listen, and evaluate student produced sound tracks.	Student produced audio add-ons. Playback videotape recorder. Tape player.	Students will view the class produced programs and must select the most effective one. Each student will write a short paragraph explaining his/her choice for best example of audio technique. Specific audio elements should be presented here.

GOAL: #4 - Recognize sound as a necessary and fundamental aspect in television production.

OBJECTIVE: #3 - Become aware of the role of audio on television production. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
laughter", record it and audio dub over the laugh track. View again.		
The student will record 60 seconds of his/her own voice. Then he/she will select images to place in context in a video profile. This may take the form of a values, identity exploration.	Audio recorder. Videotape recorder - perhaps a portapac.	The student will present a videotape with the audio track which has been dubbed.

GOAL: #4 - Recognize sound as a necessary and fundamental aspect in television production.

OBJECTIVE: #4 - Identify and explain careers in audio technology.

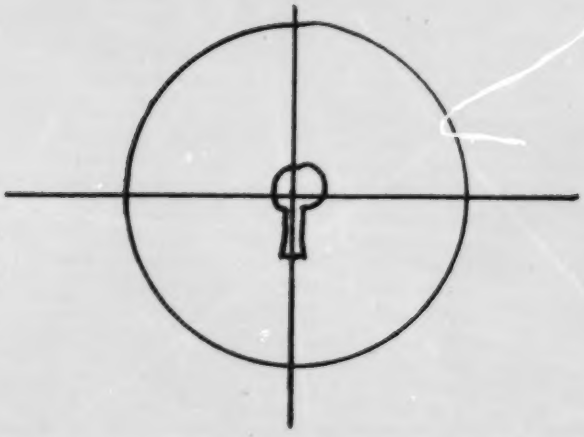
ACTIVITY	RESOURCE	ASSESSMENT
The student will present a report on careers in audio technology.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in audio technology and explai the job description, rcles, responsibilities and educational training required for the career.

INSTRUCTIONAL RESOURCE SHEET

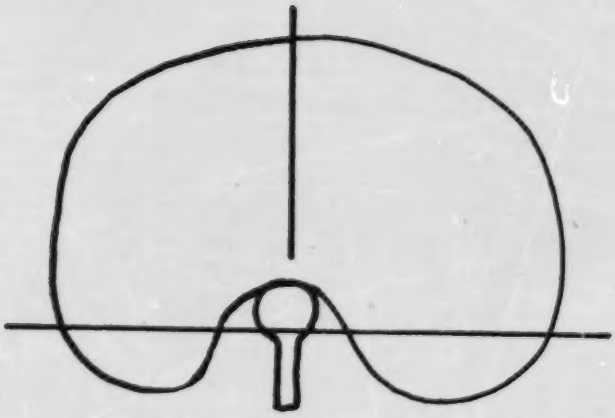
#10

Pickup Patterns

Omnidirectional Pickup Pattern



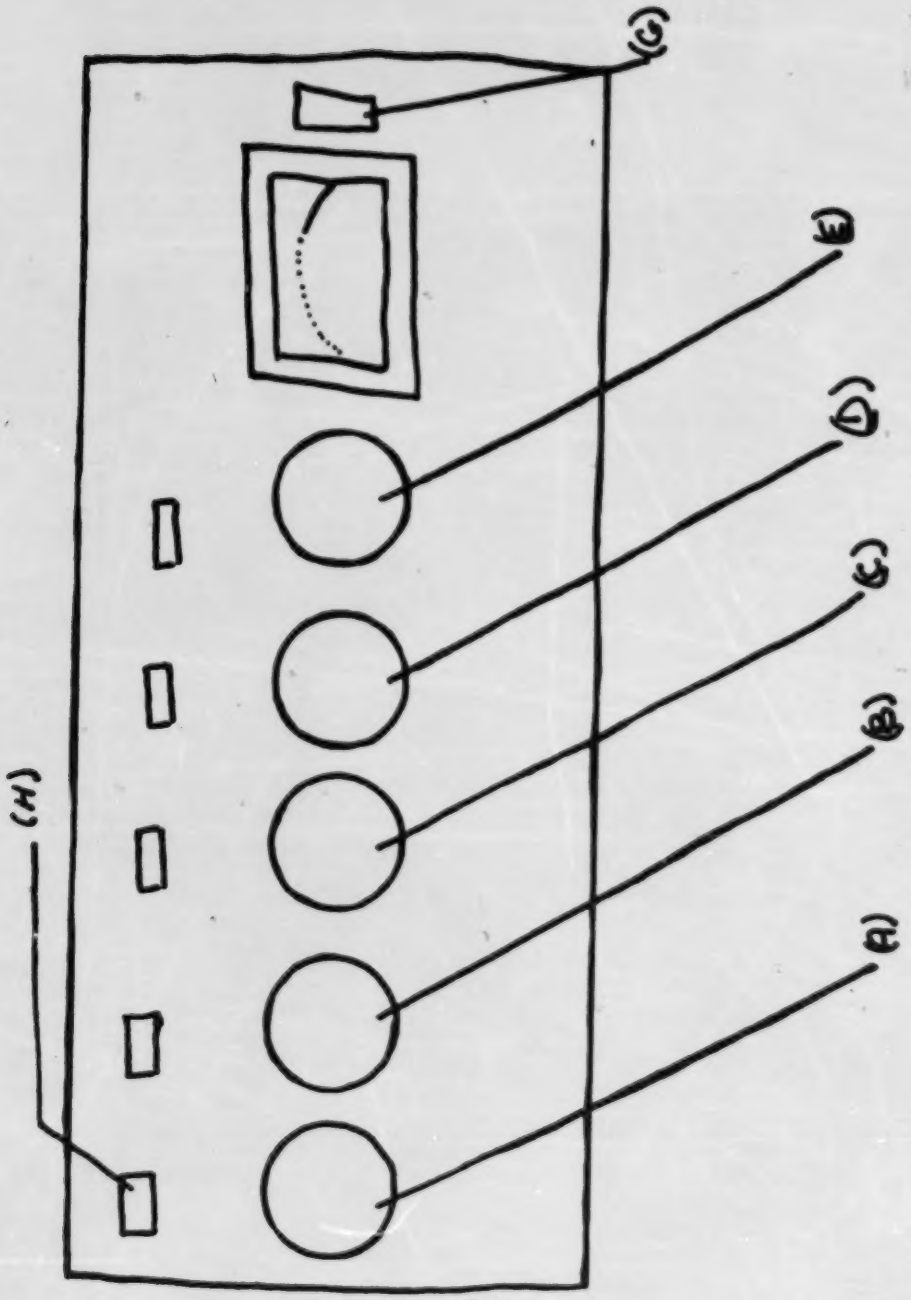
Cardioid Pickup Pattern



INSTRUCTIONAL RESOURCE SHEET

#11

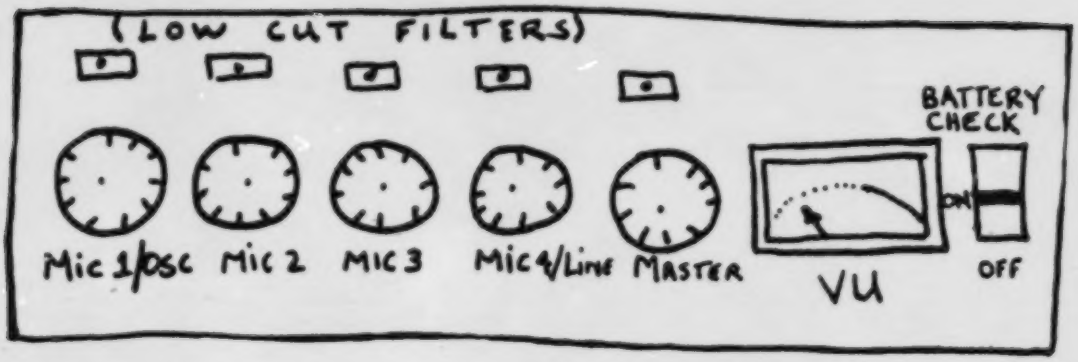
Audio Mixer Worksheet



INSTRUCTIONAL RESOURCE SHEET

#12

Audio Mixer Diagram



Audio mixers come in different models with the same basic purpose: accepting multiple sound sources, mixing and balancing them so they may be recorded or broadcast. This diagram illustrates rotary controls or pots. Other pot controls are impedance slider type attenuators.

Controls:

Master - a control which regulates the volume level on all four pots on the mixer as a unit. Used for fade in/out.

Mic 1/osc - an individual gain control with the additional function as the level control for the tone oscillator when the "Mic 1/tone osc" switch is in the "tone osc" position. This is used for line test and to adjust levels.

Mic 2, Mic 3 - individual gain control for correspondingly numbered inputs.

Mic 4/line - an individual gain control with the added feature of control of the line input (VTR, tape recorder, record player) when the "Mic 4/line" switch is in the "line" position.

Lo-cut filters - a filter activated by the switch above each channel level control. This function will cut out the lower frequency modulation.

VU meter (volume unit) - an instrument which is an indicator of signal strength. It refers to the volume level of a sound or recording. This is the common meter found on mixers and video tape recorders.

GLOSSARY

GOAL #4

AGC (automatic gain control) - a recording mode feature of most video tape recorders that has the recorder adjust the sound level. It provides a consistent volume range for recording. Its bad points can be said to be the increase of surface noise and the tendency to raise low level noises to "foreground" level.

balance - in audio refers to the "evenness" of sound level and quality; i.e., both speakers in a discussion can be heard at the same volume.

boom - the microphone is suspended on the end of a moveable metal arm attached to a floor stand.

cannon connector - standard microphone jac connectors with three inner prongs to carry the audio signal.

cardioid - a directional microphone pick up pattern in a heart shaped design; i.e., the microphone will respond to one direction, directly in front of the pickup.

condenser - a type of microphone that utilizes an external power supply and preamplifies to allow for super sensitive performance.

dynamic - a type of microphone that relies on the vibration of pickup elements for the reproduction of sound. Probably the most widely used microphone type.

distortion - basically the occurrence of too much audio information (level), a volume level that causes the audio to break up or sound fuzzy. Adjustments to avoid distortion would reduce the volume level of the input.

feedback - an audio problem caused by the signal's reflecting back on itself resulting in a high pitched squeal or noise. Volume or microphone placement can adjust this problem.

fishpole - a portable rod for hanging the microphone. Useful in portable or "tight" situations.

mixer - in audio, is the unit that enables the technician to regulate levels of multiple sound sources (usually four). Multiple microphones, tape, or record inputs can be adjusted (balanced) to provide one desired audio track.

omnidirectional - a microphone pickup pattern that is responsive to a wide area surrounding the microphone head (sides and even back). It is the best pattern for most applications without environmental problems (noise, feedback from speakers). They have lower sensitivity to breath, wind, and handling noises.

ribbon - a type of dynamic microphone utilizing a wide vibrating band to pick up sound sources. Especially sensitive, this microphone is best used in controlled vocal situations.

supercardioid - a directional microphone pickup pattern with a broader or wider pickup area that the cardioid.

track - in audio usually refers to the audio signal of a program (soundtrack). It could refer to one of two signal bands in stereo, or two-track recordings.

VU meter - stands for volume unit. This instrument is an indicator of signal strength. It refers to the volume level of a sound or recording. This is the common meter found on mixers and video tape recorders.

Video Recording

Implementing a television production requires knowledge of a videotape recording system and the operation of the videotape deck. There is a variety of recording styles and the producer/director should plan for specific styles which will suit the content and format of a particular program. Furthermore, with the acquisition of a special effects generator/camera switcher, programs may range from a single camera production to a multiple camera production. The special effects generator/camera switcher will also provide creative potential for the production.

Another important system, the portable television unit is an integral unit for this course of study. Students will have an opportunity through the use of the portable television unit to explore many and varied topics and environments. After students have shot videotape, especially with a portable television unit, then it is imperative that they be given an opportunity to organize the videotape into a desired format.

An editing system will afford the student an opportunity to select and utilize specific pieces of videotape to design a program.

VIDEO RECORDING AND CONTROL ROOM OPERATIONS

Goal 5: Expose students to videotape recording and control room procedures.

Objectives:

1 - Identify and explain the characteristics and operation of a videotape recorder and videotape.

2 - Understand and demonstrate the switching and special effects possibilities of a special effects generator/switcher.

3 - Define and demonstrate the following television production roles: announcer, audio technician, camera person, deck operator, director, light manager, talent and technical director.

4 - Set up and operate a portable television unit.

5 - Operate and employ an editing system.

6 - Identify and explain careers in videotaping and editing.

Time Parameter: 3 weeks

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #1 - Identify and explain the characteristics and operation of a video tape recorder and videotape.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture on the characteristics of videotape.	Videotape. Instructional Resource Sheet #13 - Videotape Tracks Diagram.	The student will be able to identify a piece of videotape, its characteristics, and the location of the video and audio tracks.
The instructor will present a lecture on videotape formats.	1/2-inch reel-to-reel video tape. 1/2-inch VHS and Beta cassette. 3/4-inch cassette.	The student will be able to identify three videotape formats.
The instructor will present a lecture on video/audio recording principles.	Videotape recorder. Videotape.	The student will be able to write a paragraph which explains the technical process for recording an image and sound on videotape.
The instructor will present a lecture and demonstration on cables and connections for videotape recording.	Television camera. Videotape recorder. Videotape. Microphone mixer and cables. Appropriate television production cables.	The student will be able to identify the following television production cables and connections. Cables - Camera Microphone Coax Connectors - BNC RCA MINI Phone 1/4-inch 8-pin 10-pin

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #1 - Identify and explain the characteristics and operation of a videotape recorder and videotape. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The student will identify cables and their placement on the equipment.	Television camera. Videotape recorder. Videotape. Microphone mixer and cables. Appropriate television production cables.	The student will be able to place in position the necessary cables for recording video and audio.
The instructor will present a lecture and demonstration on videotape recorder controls.	Videotape recorder. Monitor. Videotape.	The student will be able to load and thread the videotape.
The student will complete a videotape recorder diagram.	Instructor developed videotape recorder diagram.	The student will be able to identify the controls on a videotape recorder and explain the function of each control.
The student will operate the controls of a videotape recorder.	Video tape recorder. Prerecorded videotape. Monitor.	The student will be able to place the videotape recorder in the following modes: forward, fast forward, rewind, record, pause, audio dub, power.
The student will operate a videotape recorder.	Videotape recorder. Monitor. Videotape.	The student will be able to record acceptable video and audio and playback this recording.

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #2 - Understand and demonstrate the switching and special effects possibilities of a special effects generator/camera switcher.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will explain and demonstrate the special effects generator/camera switcher.	Special effects generator/camera switcher. Videotape recorder. Monitor. Two television cameras. Two preview monitors.	The student will be able to define and explain the function of the special effects generator/camera switcher.
The instructor will review the special effects generator systems placement and connection diagram.	Instructional Resource Sheet #14 - Special Effects Generator/Switcher Placement and Connection.	The student will be able to "run" the necessary cables to render the special effects generator/camera switcher operable within the video recording system.
The student will read Instructional Resource Sheet #15 - Electronic Effects Terms.	Instructional Resource Sheet #15 - Electronic Effects Terms.	The student will be able to, on a written test, define the appropriate terms for the special effects generator/ camera switcher.
The student will demonstrate the operation of a special effects generator/camera switcher.	Special effects generator/camera switcher. Monitor.	The student will be able to perform the following functions on the special effects generator/camera switcher: - take - fade in - fade out - dissolve - super - wipe - insert - negative - key - black.

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #3 - Define and demonstrate the following television production roles: announcer, audio technician, camera person, deck operator, director, light manager, talent, and technical director.

ACTIVITY	RESOURCE	ASSESSMENT
The student will read the television roles definition list.	Instructional Resource Sheet #16 - Television Production Roles.	The student will be able to define on a written test the following roles: announcer, audio technician, camera person, deck operator, director, light manager, talent, and technical director.
The student will produce the Drill Script which is a television mini-production.	Instructional Resource Sheet #17 - Drill Script. Studio personnel: - 3 camera operators - 1 audio technician - 1 floor manager - 1 technical director - 2 talent - 1 video technician.	The student will be able to assume each production role and produce a videotape.

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #4 - Set up and operate a portable television unit.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and demonstration on the components and controls of a portable television unit.	Portable television unit: 1 - Camera. 2 - Deck. 3 - AC adapter. 4 - Extension microphone and cable. 5 - Battery. 6 - Videotape. 7 - Monitor. Instructor designed diagram of a portable television unit.	The student will be able to label the parts and controls of a portable television unit and explain the function of each control and piece of equipment.
The student will demonstrate the operation of a portable television unit.	Portable television unit: 1 - Camera. 2 - Deck. 3 - AC adapter. 4 - Extension microphone and cable. 5 - Battery. 6 - Videotape. 7 - Monitor.	The student will be able to perform the following technical operations: 1 - Connect the camera to the deck. 2 - Connect an extension cable and microphone to the deck. 3 - Supply external power to the deck through the AC adapter. 4 - Utilize an RF unit to playback. 5 - Charge the battery and load it into the deck. 6 - Adjust the color balance/ temperature (if applicable). 7 - Monitor the sound with an earphone.

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #4 - Set up and operate a portable television unit. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The student will demonstrate the placement of the portable television deck into the various modes.	Portable television unit: 1 - Camera. 2 - Deck. 3 - AC adapter. 4 - Extension microphone and cable. 5 - Battery. 6 - Videotape. 7 - Monitor.	The student will be able to thread/load the videotape on the deck and place the deck into the following modes: 1 - Play. 2 - Record. 3 - Pause. 4 - Fast forward. 5 - Rewind. 6 - Audio dub.
The student will assume one or more roles for a portable television production and produce an electronic news gathering tape.	Production personnel: 1 - Camera operator. 2 - Lighting. 3 - Deck operator. 4 - Audio technician/ interviewer. Equipment: 1 - Portable television unit a. Camera. b. Deck. c. Battery. d. Microphone with extension cable. e. Earphone. 2 - Tripod. 3 - Videotape.	The student will be able to serve in one or more production roles while producing a videotape.

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #4 - Set up and operate a portable television unit. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The student will read Instructional Resource Sheet #18 - Steps to Follow in Setting up an Interview Situation.	Instructional Resource Sheet #18 - Steps to Follow in Setting up an Interview Situation.	The student will be able to list the steps for conducting an interview.
The student will work in a team and conduct interviews and critique those interviews.	Portable television unit: 1 - Camera. 2 - Deck. 3 - AC adapter. 4 - Extension microphone and cable. 5 - Battery. 6 - Videotape. 7 - Lights. 8 - Tripod.	The student will conduct an interview on videotape.
The student will read Instructional Resource Sheet #19 - Documentary Formats.	Instructional Resource Sheet #19 - Documentary Formats.	The student will identify and define documentary and the following documentary formats: 1 - Personal documentary. 2 - Social documentary. 3 - Propaganda documentary. 4 - Cinema verite. 5 - Naturalist. 6 - Lyrical documentary.

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #4 - Set up and operate a portable television unit. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The student will use the portable television unit to produce a documentary.	Portable television unit: 1 - Camera. 2 - Deck. 3 - AC adapter. 4 - Extension microphone and cable. 5 - Battery. 6 - Videotape. 7 - Lights. 8 - Tripod.	The student will storyboard, script, and shoot a documentary television program.

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #5 - Operate and employ an editing system.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and demonstration on an editing unit.	Editing system or transfer edit hook up (i.e., portapack to studio deck).	The student will be able to identify the pieces of equipment and cables needed to set up an editing system and edit videotape.
The instructor will assist students as they edit videotape.	Editing system. Videotape which was recorded on in the interview or documentary student activity. The instructor could also prepare a prerecorded tape appropriate for an editing demonstration.	The student will be able to perform the following tasks necessary to edit a videotape: 1 - Supply power. 2 - Load tape into the master deck and deck. 3 - Utilize the counter/timing device to enter the edit mode. 4 - Initiate the edit. 5 - Review the edit.
The student will "log in" videotape.	Instructional Resource Sheet #20 - Video Log. Videotape player. Videotape - student produced tape from the portable video unit (#4).	The student will view the videotape and make a written record of the scenes.
The instructor will provide definitions and illustrations of continuity editing. The student will perform edits which illustrate continuity.	Prerecorded tape. Editing unit.	The student will eliminate unnecessary videotape and edit in sequence those shots which will preserve visual continuity. (Audio continuity is also a factor here.)

GOAL: #5 - Expose students to videotape recording and control room procedures.

OBJECTIVE: #5 - Operate and employ an editing system. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present definitions and illustrations of complexity editing. The student will perform edits which illustrate complexity.	Prerecorded tape. Editing unit.	The student will utilize the following shots and techniques to intensify the impact of the production. 1 - Close up. 2 - Extreme close up. 3 - Zoom. 4 - Supers. 5 - Key. 6 - Special effects. 7 - Fast cuts.

GOAL: #5 - Expose stueents to videotape recording and control room procedures.

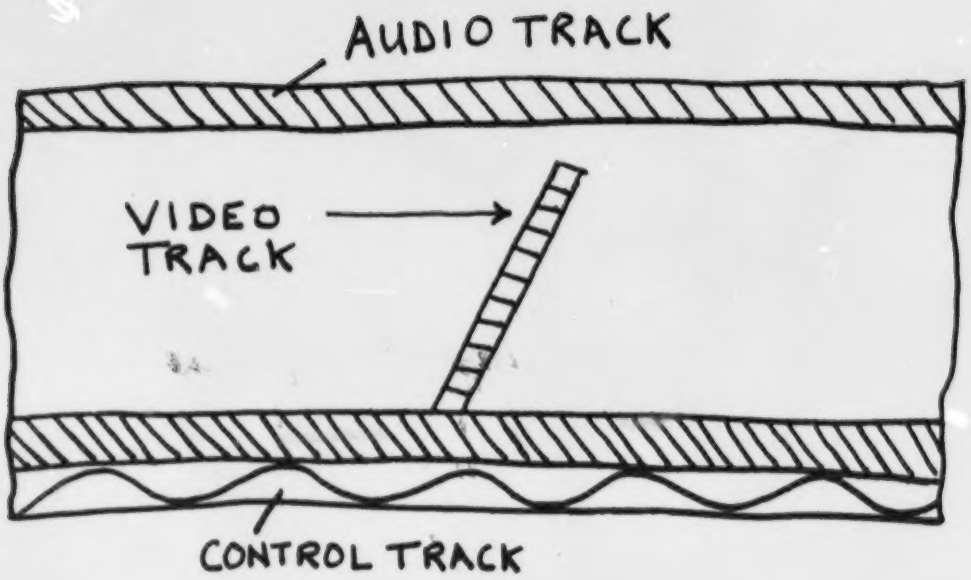
OBJECTIVE: #6 - Identify and explain careers in videotaping and editing.

ACTIVITY	RESOURCE	ASSESSMENT
The student will present a report on careers in editing.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in videotaping and editing and explain the job description, roles, responsibilities and educational training required for the career.

INSTRUCTIONAL RESOURCE SHEET

#13

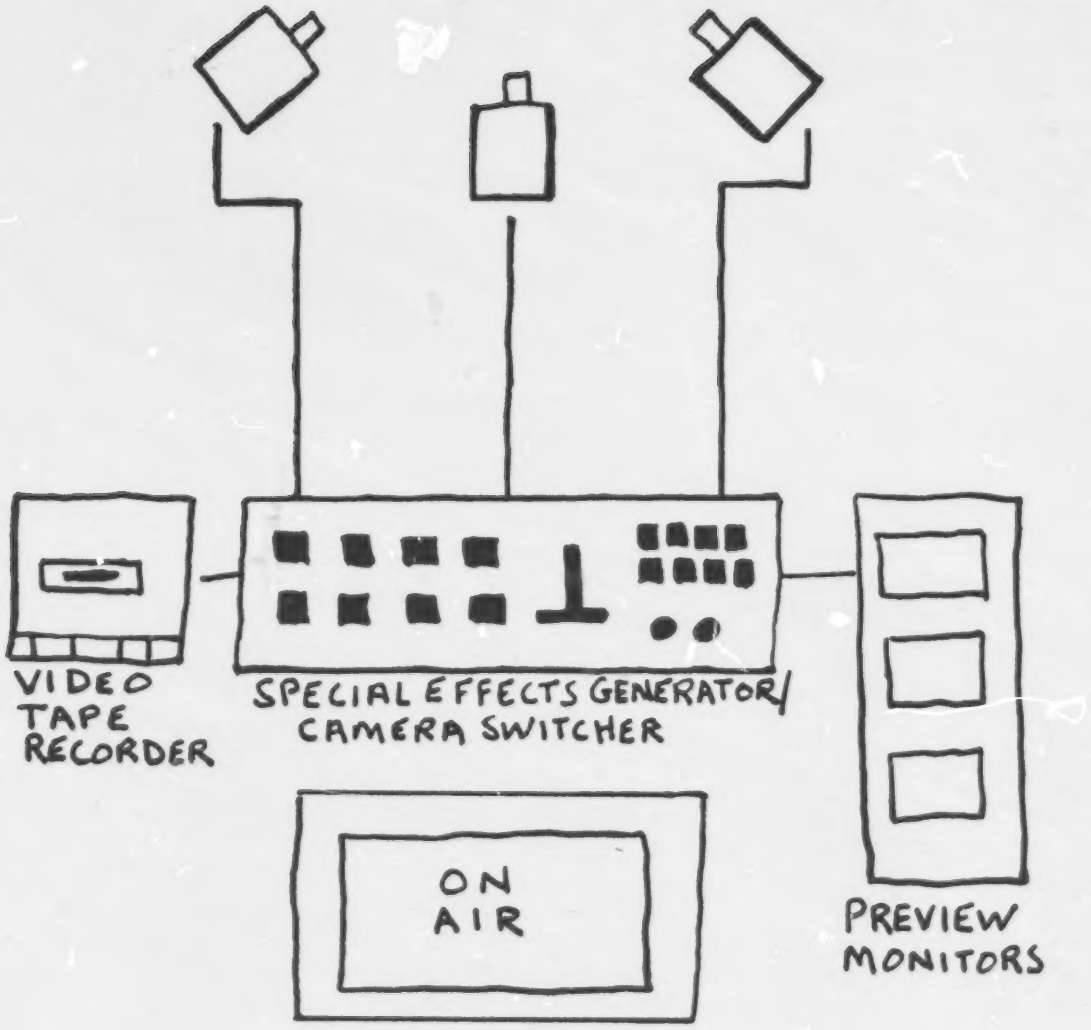
Videotape Tracks Diagram



INSTRUCTIONAL RESOURCE SHEET

#14

Special Effects Generator/Switcher Placement and Connection



INSTRUCTIONAL RESOURCE SHEET

#15

Electronic Effects Terms

dissolve - a simultaneous fade-in of one image and fade-out of another image.

fade - (from black or to black) the gradual appearance of one image from or to a black screen.

key - the electronic cutting of an image onto the background.

split screen - the division of the screen by placing two or more images simultaneously.

superimposing - the combination of two or more video images simultaneously.

wipe - the movement off the screen (wipe) of one image by another image.

INSTRUCTIONAL RESOURCE SHEET

#16

Television Production Roles

Director - The production team member who has complete authority in studio control room production. Usually in preproduction, he/she will work out camera shots, work with scriptwriter, consult with lighting, set, and audio personnel. During production he/she must execute the production usually by calling out shots to the technical director.

Producer - The production team member who is in charge. Most often in educational settings the instructor assumes this role. Sometimes the producer calls the shots and works closely with the director

Technical Director/Switcher - The production team member who operates the special effects generator/camera switcher. This person is responsible for listening to the director's commands and performing the director's commands on cue.

Camera Operator - This production member must be able to operate the camera and mounting equipment. Composing a shot on cue from the director is the person's major responsibility.

Audio Technician - This production team member is responsible for the transmission and reproduction of audible sound. The identification and placement of microphones and microphone cable are also responsibilities of this position. Bringing in music, sound effects and voice on cue are imperative functions of this position.

Lighting Manager - This production team member must have an understanding of lighting instruments and lighting techniques. Working closely with the director, the lighting manager must be able to control the light, incorporate basic lighting principles for various situations and solve technical lighting problems.

INSTRUCTIONAL RESOURCE SHEET

#17

Television Drill Script

Scene Number	Camera Number	Video	Audio
1	1	Fade in title: "_____" (school name here)	Music up full Music down and under: "_____" (school name) presents...
2	1	Flip title card "Basic Television Production"	"...basic television production featuring _____". (name) Music down and out: "...and now _____". (name)
3	3	Dissolve to LS of presenter Zoom to MS	Presenter: "Hello, today's lesson will cover camera movement and the use of the video switcher (SEG)."
4	2	MS of Presenter as LS, MS, CU are demonstrated (have camera zoom in and out)	Presenter: Points out LS, MS, and CU
5	3	MS Presenter as pan, tilt, and dollying are demonstrated	Presenter: (Points out examples of panning, tilting and dollying)
6	1	LS of video switcher as technical director demonstrates how to switch between cameras	Presenter: (Points out features of cutting) uses term "take"
7	2 & 3	Cuts between cameras	The "take"

Scene Number	Camera Number	Video	Audio
8	2 & 3	Dissolves between cameras	(comments on dissolves)
9	3	MS Presenter fade out and in	(comments on fading)
10	2 & 3	Super - camera 2 on titles, camera 3 on Presenter	(comments on super-imposition)
11	2 & 3	Split Screen - camera 2 on titles, camera 3 on Presenter	(comments on split and wipe)
12	2 & 3	Insert - camera 2 on titles, camera 3 on Presenter or video switcher	(comments on insert)
13	2 & 3	Key - camera 2 on title card: "key", camera 3 on Presenter	(comments on key)
14	2 & 3	Negative - camera 2 on title, camera 3 on Presenter. Switch to negative mode for optical title effect.	(comments on negative)
15	1	MS of Presenter	Music in and under Presenter: "That concludes our program for today. So long for now."
16	2	Dissolve to title "_____" (school name)	Announcer: "Your presenter/instructor today has been _____." (name) Pause. "This has been a production of _____". (class name) "Your announcer has been _____". (name)
17	Fade Out		Music up and then fade down and out

INSTRUCTIONAL RESOURCE SHEET

#18

Steps to follow in setting up an interview situation:

1 - Research on topic.

2 - Equipment set up (charge batteries, etc.).

3 - Assignment of interviewing team.

4 - Finding a location suitable for interview situations (example - a park or a bus terminal is better for an in-depth interview that a busy street corner).

5 - Selection of people to interview.

6 - Identification of interviewer, establishment of credentials.

7 - Explaining to the subject what is to be done with the tape.

8 - The interview itself.

9 - Replaying the tape through the camera monitor for the subject's review.

10 - Final revision of interview.

11 - Asking the subject's permission to keep or to use the material you have taped.

...from: The Electric Journalist
by Chuck Anderson
Praeger Publishers, N.Y.,
pp. 86-87.

INSTRUCTIONAL RESOURCE SHEET

#19

The Documentary

There are many definitions of the term documentary. A basic meaning includes the idea of recording an event rather than creating an event. News programs are often considered documentaries as were early newsreels.

Six Common Categories of Documentaries:

1 - The Personal Documentary

The personal documentary introduces the audience to an interesting person - someone that viewers would not normally get a chance to otherwise meet.

2 - Social Documentary

The social documentary features the "common man" as part of the community. This form can promote awareness, political concern or civic pride.

3 - Propaganda Documentary

The propaganda documentary has a specific idea or a program at its center. The intent is to convince the audience to a particular point of view or problem-solution structure.

4 - Cinema Verité

Cinema verité (realistic) is a documentary mode which presents "real life" as direct as is possible in the film or video format. Characteristic of portable equipment, cinema verite attempts to present reality unaltered by narration, music, and special effects.

5 - Naturalist

The naturalist documentary attempts to highlight the world of nature unaltered by man's direction. Ecological themes are usual here.

6 - Lyrical Documentary

The lyrical documentary presents reality in a "heightened" or "artistic" manner. This type of documentary attempts to illustrate the beauty of the world: a visual poem.

INSTRUCTIONAL RESOURCE SHEET

#20

Video Log Notation

Counter Number (From - To)	Scene/Shot Description	Time

GLOSSARY

GOAL #5

AGC - Automatic Gain Control: the automatic volume or picture adjustment.

assemble edit - the process of selecting shots and editing them in a desired order.

control room - the room where the production personnel control the audio and video for a production.

cue - a signal to the talent or technicians.

edit - the point at which two shots have been electronically joined.

edit controller - a machine which controls the master and edit decks and initiates an edit.

portable television unit - a small, portable, lightweight television camera and recording deck which is powered by a battery and used in the field.

program monitor - the monitor in the control room which displays the program which is being recorded.

switcher - an electronic component which permits the selection of a specific camera.

sync generator - an electronic component which produces pulses that keep the monitor picture and camera picture in sync.

tally light - a small, red light on the front of the camera which tells the talent the camera which the technical director has selected for the recording of a shot.

videotape recorder - a machine which records the audio and video signals onto a videotape.

Graphics

Graphic design is important for conveying information to the viewer. Additionally, graphics are also used to establish a mood and present facts and concepts. Then, too, technical and aesthetic considerations are significant when designing and incorporating graphics into a television production.

All two dimensional graphics must be designed with strict adherence to specific guidelines, which render the graphic suitable for a television production.

Graphics range from simple lettering to elaborate art work.

At some point in the course of study, students should be required to develop/design graphics to complement and enhance the overall concept of the program.

GRAPHICS

Goal 6: Understand basic principles of graphic design for television and utilize graphics to enhance a television production.

Objectives:

1 - Understand the purpose and intent of television graphics.

2 - Identify, define and illustrate aspect ratio, essential area, and scanning area.

3 - Identify and explain three ways of lettering for television graphics.

4 - Explain and employ the following types of television graphics:

a) Plain title card.
b) Super or key card.
c) Chroma key (if available).
d) The slides (if available).
e) The crawl.
f) The character generator (see local cable television studio for this).
g) Maps and charts.

5 - Understand preproduction needs assessment for graphics.

6 - Identify and explain careers in graphic design.

Time Parameter: 1 - 2 weeks

GOAL: #6 - Understand basic principles of graphic design for television and utilize graphics to enhance a television production.

OBJECTIVE: #1 - Understand the purpose and intent of television graphics.

ACTIVITY	RESOURCE	ASSESSMENT
The student will read a copy of the local school newspaper and list potential graphics which would complement the story.	School newspaper.	The student will be able to demonstrate the purpose for graphics: 1 - to present facts to the viewer. 2 - to present concepts to the viewer.
The student will watch a pre-recorded television program (news, documentary, student news program) and identify the graphics employed and suggest additional graphics.	Prerecorded television program.	The student will be able to identify and recognize graphics and the use of graphics in a given television program.

GOAL: #6 - Understand basic principles of graphic design for television and utilize graphics to enhance a television production.

OBJECTIVE: #2 - Identify, define and illustrate aspect ratio, essential area, and scanning area.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will explain and illustrate the technical requirements of graphics. 1 - aspect ratio 2 - essential area 3 - scanning area.	Instructional Resource Sheet #21 Aspect Ratio and Scanning and Essential Areas.	The student will be able to define aspect ratio, essential area and scanning area.
The student will take notes and complete the diagram for aspect ratio and essential/ scanning areas.	Instructional Resource Sheet #22 - Aspect Ratio and Scanning and Essential Areas Worksheet. Television Production: An Introduction by Donald MacRae, Michael R. Monty, Douglas G. Worling.	The student will be able to illustrate aspect ratio and identify scanning and essential areas.

GOAL: #6 - Understand basic principles of graphic design for television and utilize graphics to enhance a television production.

OBJECTIVE: #3 - Identify and explain three ways of lettering for television graphics.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a demonstration and lecture on acceptable and nonacceptable lettering for television graphics.	A variety of lettering styles which illustrate acceptable and nonacceptable lettering for television graphics.	The student will be able to differentiate between acceptabl and nonacceptable lettering for television graphics.
The instructor will present a lecture and demonstration on lettering techniques. The student will produce mechanical and electronic graphics.	Mechanical letters (i.e., rub on transfers, hot press, punch out). 11" x 14" stock to print on. Electronic Character Generator (If not accessible in studio, contact the local cable television studio.) Videotape.	The student will be able to produce graphic lettering for television by using a mechanical and electronic process.

GOAL: #6 - Understand basic principles of graphic design for television and utilize graphics to enhance a television production.

OBJECTIVE: #4 - Explain and employ the following types of television graphics: plain title card, super key card, chroma key the slide, the crawl, the character generator, maps and charts.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will identify television graphic types. The student will produce television graphic types. If some of the types of television graphics are not available in the local school studio, a field trip to a local cable television studio would provide students with the opportunity to view and even produce all types of graphics. Perhaps a blank videotape could accompany students on the field trip and graphics produced at the cable studio could be incorporated into the students' production when they return to the school studio.	Title cards - 11" x 14". Lettering - press on. Special effects generator. Character generator with crawl capabilities.	The student will be able to produce the following types of television graphics: 1 - Plain title card. 2 - Super or key card. 3 - Chroma key. 4 - The slide. 5 - The crawl. 6 - The character generator. 7 - Maps and charts.

GOAL: #6 - Understand basic principles of graphic design for television and utilize graphics to enhance a television production.

OBJECTIVE: #5 - List preproduction needs assessment for graphics.

ACTIVITY	RESOURCE	ASSESSMENT
The student will read Instructional Resource Sheet #23 - Preproduction Graphics Considerations.	Instructional Resource Sheet #23 - Preproduction Graphics Considerations. Television Production by Alan Wurtzel, pages 279-280.	The student will list and explain on a test the six preproduction considerations for graphics in television.
The student will meet with members of a class, who are producing a television program, and identify preproduction graphics requirements.	Television production team with a program.	The student will be able to communicate effectively with a production team and gather the necessary preproduction graphic information.

GOAL: #6 - Understand basic principles of graphic design for television and utilize graphics to enhance a television production.

OBJECTIVE: #6 - Identify and explain careers in graphic design.

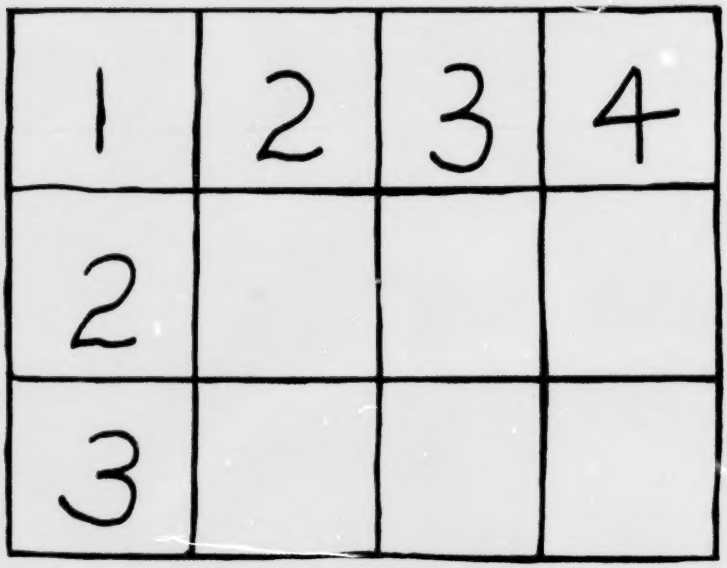
ACTIVITY	RESOURCE	ASSESSMENT
The student will present a report on careers in graphics.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in graphic design and explain the job description, roles, responsibilities and educational training required for the career.

INSTRUCTIONAL RESOURCE SHEET

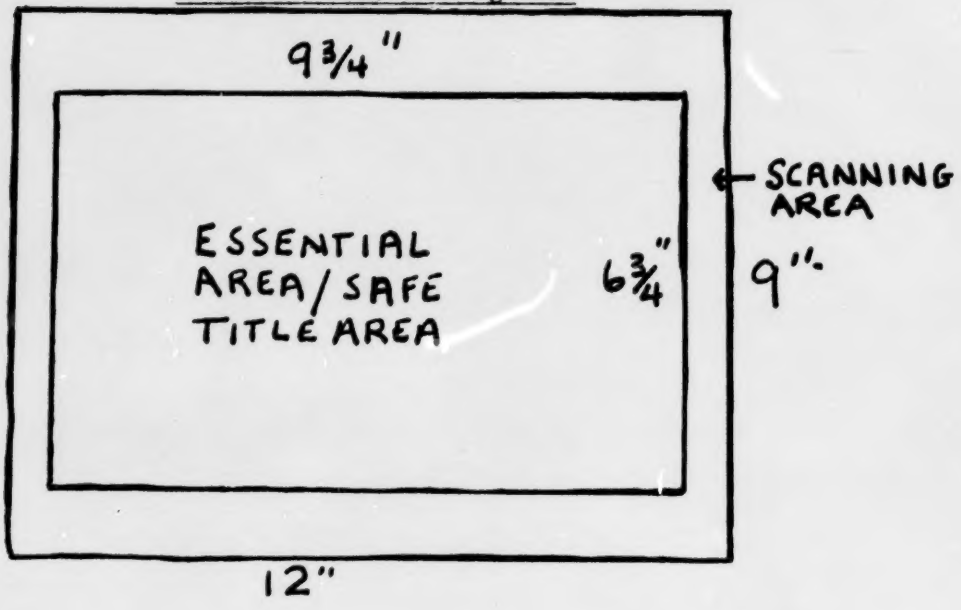
#21

Aspect Ratio and Scanning and Essential Areas

Aspect Ratio



Essential Area/Scanning Area

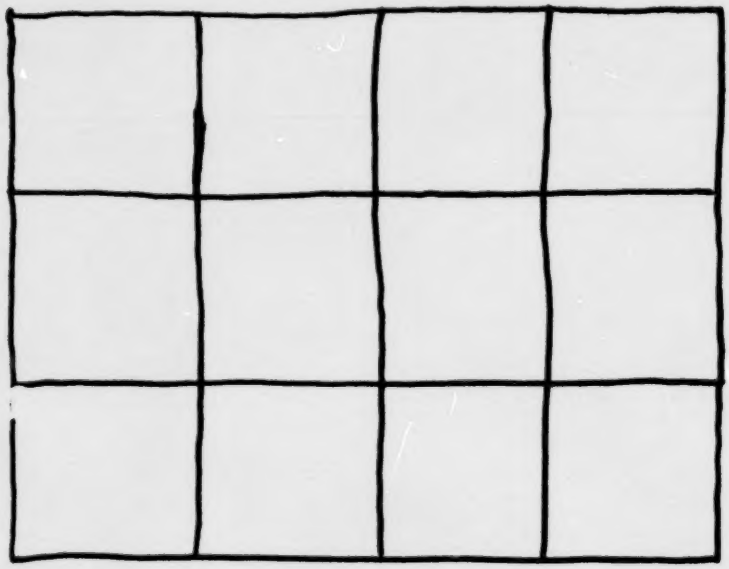


INSTRUCTIONAL RESOURCE SHEET

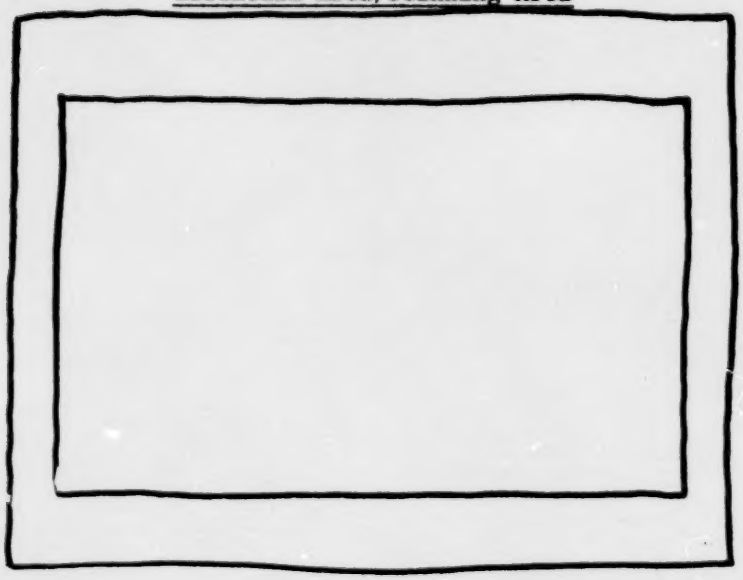
#22

Aspect Ratio and Scanning and Essential Areas Worksheet

Aspect Ratio



Essential Area/Scanning Area



INSTRUCTIONAL RESOURCE SHEET

#23

Preproduction Graphics Consideration
(from Television Production by Alan Wurtzel)

1 - How much time is available for graphics?

What is the due date? This is usually rehearsal day but not necessarily taping or air date.

2 - How are the graphics to be used in the show?

Is it simply a matter of opening titles and credits? Will the show require elaborate graphics as are often necessary in informational or educational programs?

3 - What offstage graphics are necessary?

Titles for the program? Super cards or slides? Any special illustrations, such as maps, drawings, or graphs? Should graphics be delivered on camera cards? On slides?

4 - What onstage graphics are necessary?

Will you use chrome key? Rear screen projection? Are any special set piece graphics necessary?

5 - Can stock photos or file graphics be used or will graphics have to be specially prepared?

6 - Does the graphic artist have all necessary names and spellings for supers and crawl credits?

Be sure to check the correct spelling of names, places, and the proper use of official titles.

GLOSSARY

GOAL #6

aspect ratio - the three units high to four units wide proportion of a television picture.

camera card - a card that can be placed on an easel and can be easily changed (11" x 14" suitable).

crawl - graphics which move slowly and continuously up the screen.

electronic character generator - an electronic device which electronically produces a series of letters and numbers directly onto the television picture.

essential area - the portion of the picture that will not be lost in transmission and thereby seen by the viewer.

graphics - all two dimensional visuals prepared for the screen.

hue - actual color.

logo - an identification symbol for an organization, television station or network.

scanning area - the area which surrounds the essential area and contains information that may be lost in transmission.

slides - usually 35mm slides that are projected from a telecine slide chain.

super card - a card with white lettering on a black background which is electronically placed over another subject which is photographed by another camera.

Scripting

Producing a television program requires a carefully written script. The instructor and student will discover that a script, if used properly, provides direction and organization to the program.

Although there are many script formats, each one presents the student with the opportunity to organize, clarify and develop a production concept. The student should be able to use a script to rehearse and to coordinate the technical personnel. While in the process of reading a script, students should also be capable of working a script for the production; the marking provides further clarification for production implementation.

Those students who are directly involved in the writing of copy for a script should concentrate on basic skills in English. At this point the instructor should carefully proofread and critique the students' written work.

A script which is clear and concise saves time and confusion at the production level.

SCRIPTING

Goal 7: Understand the purpose and application of a television script.

Objectives:

1 - Identify three purposes of the television script.

2 - Utilize appropriate audio and video scripting terms.

3 - Prepare a script for production through script analysis and script marking.

4 - Recognize, define, and write the following script formats:

a) Fully scripted show.
b) Semiscripted show.
c) The show format.

5 - Identify and define careers in scriptwriting.

Time Parameter: 2 - 3 weeks

GOAL: #7 - Understand the purpose and application of a television script.

OBJECTIVE: #1 - Identify three purposes of the television script.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture on television scripts while the students take notes.	Overhead projector. A transparency of a sample television script. Television Production by Alan Wurtzel, pages 434-449.	The student will be able to identify on a written test the following purposes of a television script: 1 - Establish the show's routine or format. 2 - Indicate program content. 3 - Organize important program information.
The student will read CBS Reading Program Scripts and view the television show.	CBS Reading Program Scripts and pre-recorded television show.	The student will be able to recognize a script and the ways that it organizes content and production information.

AL: #7 -Understand the purpose and application of a television script.

JECTIVE: #2 - Utilize appropriate audio and video scripting terms.

ACTIVITY	RESOURCE	ASSESSMENT
he instructor will review udio and video terms on a cript.	Copies of television scripts or a transparency of scripts.	The student will be able to recognize audio and video scripting terms.
he student will read the lossary of audio and video erms.	Instructional Resource Sheet #24 - Glossary of Audio and Video Scripting Terms. The Television Writer's Handbook by Constance Nash and Virginia Oakey.	The student will be able to define on a test audio and videc scripting terms.
he student will write in udio/video directions on a cript.	A photocopy of a play from a magazine or drama book.	The student will be able to properly place on the script audio and video scripting terms.

OAL: #7 - Understand the purpose and application of a television script.

BJECTIVE: #3 - Prepare a script for production through script analysis and script marking.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture and demonstrate how to mark a television script. (The instructor will use a grease pencil to mark a script for television.) The student will read the definitions of scripting marks.	Overhead projector. Transparency of a script for television. Grease pencil. Instructional Resource Sheet #25 - Sample Scripting Marks.	The student will be able to identify scripting marks and the location of the scripting marks on the script. The student will be able to define on a test scripting marks.
The student will demonstrate how to mark a script. (The instructor will give specific directions and technical aspects to provide a working framework for the student.)	Multiple copies of scripts.	The student will be able to utilize appropriate scripting marks and mark a script for a television production.

GOAL: #7 - Understand the purpose and application of a television script.

OBJECTIVE: #4 - Recognize, define, and write in the following script formats: fully scripted show, semiscripted show and the show format.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture while the students take notes.	Overhead projector. A transparency of each script format. Television Production Handbook by Herbert Zettl, pages 428-440. Instructional Resource Sheet #26 - Script Formats.	The student will be able to define and recognize the following script formats: 1 - Fully scripted show. 2 - Semiscripted show. 3 - The show format.
The instructor will play back prerecorded videotapes.	Prerecord videotapes of programs which illustrate the probable use of the four script formats.	The student will be able to define and recognize the following script formats: 1 - Fully scripted show. 2 - Semiscripted show. 3 - The show format.
The instructor will present students with a scripting assignment. The student will write a script for production. (A team approach works well for the initial assignment. Later, individuals can write scripts.)	Sample scripts. Appropriate paper for scriptwriting	The student will be able to work cooperatively and individually in the writing of a television script.
The student will troubleshoot an instructor-developed script which has technical problems.	Instructor-developed script with impossible requests and potential problem areas for production.	The student will be able to identify the problems of the script and rewrite the script so that it is suitable for a production.

GOAL: #7 - Understand the purpose and application of a television script.

OBJECTIVE: #5 - Identify and define careers in scriptwriting.

ACTIVITY	RESOURCE	ASSESSMENT
The student will present a report on careers in script-writing.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in scriptwriting and explain the job description, roles, responsibilities and educational training required for the career.

INSTRUCTIONAL RESOURCE SHEET

#24

Scripting Terms

black - a control on the special effects generator/switcher which, when engaged, causes the picture to go black.

crawl - a visual technique which horizontally carries titles, credits and artwork up the television screen.

CU - close up.

dissolve - the overlapping of one image fading out over another image.

dolly - (in, out)-the movement of the camera and mounting equipment toward or away from the set.

establishing shot - a wide out shot which establishes the location or set (also a wide out).

fade - (in, out) - the gradual appearance from black or gradual disappearance to black of an image.

key over - the electronic cutting of an image into the background.

MS - medium shot.

pan - the movement of the camera from left to right or vice versa.

pedestal - (up, down) - the up and down movement (cranking) of the camera.

split screen - an effect which permits the division of the screen and placement of images into these divisions.

super - the superimposition of an image over another image.

take - the cutting from one camera to another camera to achieve a desired shot.

tilt - the movement of the camera up or down on an angle, which causes the camera and lens to be tilted.

truck - the lateral movement of the camera and mounting equipment

two shot - a shot with two subjects framed.

VO - voice over, the placement of a voice on a tape.

wipe - the optical effect which creates the effect of an image being "wiped" from the monitor.

WS - wide shot or establishing shot, which is used to establish the setting or locale.

zoom - (in, out) - the action of a variable focal length lens which allows the camera operator to move or zoom in or out from a subject.

INSTRUCTIONAL RESOURCE SHEET

#25

Script marking symbols are used to assist the director in the reading of a formal television script and the actual implementation of the script during a production. While many individual script marking symbols and formats exist, the instructor for this course should select a set of script marks which are to be used by all students for each production. This resource sheet contains a suggested list of script marks.

All marks on the script are written in a clear and concise manner for readability. These clear bold letter and/or number cue marks are placed before the action desired. This provides the director with enough time to communicate production directions to the individual production crew members.

During a preproduction meeting, the script is marked with a pencil. After the final rehearsal and walk through, all marks are made with heavy dark ink.

The purpose for marking a script is for clarity; therefore, to prevent confusion avoid over-marking the script.

Script Markings

ANNC	Announcer
C/K	Chroma Key
CU	Close Up
DIS	Dissolve
Dol - (I,O)	Dolly (in, out)
ECU	Extreme Close Up
MS	Medium Shot
OS	Over the shoulder shot
Q	Cue
Roll	Run a prerecorded tape on the video deck
SFX	Special Effect
Supers	Superimposition
3-SHT	Three-Shot
2-SHT	Two-Shot
WS	Wide Shot

INSTRUCTIONAL RESOURCE SHEET

#26

Television Script Formats

A - The fully scripted show - includes every word spoken during a show as well as detailed audio and video instructions. News, dramatic shows, comedy shows, and major commercials are fully scripted.

Fully Scripted News Documentary	"Play Ball"
Up on full color slide Wipe to: FILM (showing major league baseball action highlights)	IN CUE: "The Boys of Summer: full of action and style..."
	OUT CUE: "...superstars...media hype, and a hectic schedule."
Bob on Cam	But despite these realities, some professional baseball players do find the time to work with the youngsters that emulate them so much. At the stadium a few special players said hello to some special kids.
Zoom out and Super: "Yankee Stadium"	
CUT TO FILM (Yankee players at homeplate)	IN CUE: "Mr. October, Reggie Jackson demonstrated his batting stance and bat grip..."
AT:15 Super Shift weight :21 Super Follow through	OUT CUE: "...other areas such as base running, sliding, and fielding."
Bob on Cam	The program, in its pilot stage is sponsored by the "Fresh Air Fund". It is hoped that other groups will follow through with the Yankee example.
Audio up - Music	
Dissolve to FILM (youngsters running bases)	

B - The semiscripted show - dialogue is indicated but not completely written out. Opening and closing remarks are generally fully scripted. Interview and talk shows are semi scripted.

Video	Audio
Film opening	on film (:35)
DISSOLVE to set Two Shot of Jack and Bruce	ANNCR: "Music on my Mind" - a program about current music for contemporary tastes. Today featuring the Sound of Asbury Park with special guest Bruce Springsteen and now, here is your host, Jack." (40)
CUT to CU of Jack	Jack introduces Bruce and discusses vast success in recent years. (1:00) "Isn't your music about growing up?"
CUT to CU of Bruce	Bruce responds
CUT to CU of Jack	Jack: "And how do you handle all of this success and fame? Are you recognized easily?"
CUT to CU of Bruce	Bruce: anecdote of disguises, etc.

etc.

C - Show format - lists only the order of particular segments: slides, commercials, interviews, etc. Also listed are major set areas and running times for the segments.

Video	Audio
MS - Niles	Studio - Niles Johnson Welcome to "Call In", the program where your voice is heard. Today's topic will focus on teenage drinking and our guests will include Police Chief Phillips, High School Principal Richard White and Student Council President Tom Baumlin.
OPENING FILM :30 SUPER SLIDE: "Teenage Drinking: What Can Be Done?"	Film theme music
DISSOLVE to FULL SCREEN COLOR SLIDE: "Teenage Drinking: What Can Be Done" with station logo B.G.	

Video	Audio
	Studio - Live
Interview #1 - 7:00 Area #2	Interview #1 - Breen and Baumlin
	Introduction of Guest Discussion
SUPER SLIDE: "Tom Baumlin" Student Council	
Interview #2 - 7:00 Area #1	Interview #2 - Johnson and Phillips
	Introduction of Guest Discussion
SUPER SLIDE: "Chief Phillips" HTPD	
Interview #3 - 7:00 Area #2	Interview #3 - Breen and White
	Introduction of Guest Discussion
SUPER SLIDE: "Richard White" Principal, HHS	
(White may bring in some slides here)	
Break----------	
1:05	

GLOSSARY

GOAL #7

black - a control on the special effects generator/switcher which, when engaged, causes the picture to go black.

crawl - a visual technique which horizontally carries titles, credits and artwork up the television screen.

dissolve - the overlapping of one image fading out over another image.

dolly - (in, out) - the movement of the camera and mounting equipment toward or away from the set.

fade - (in, out) - the gradual appearance from black or gradual disappearance to black of an image.

key over - the electronic cutting of an image into the background.

pan - the movement of the camera from left to right or vice versa.

pedestal - (up, down) - the up and down movement (cranking) of the camera.

split screen - an effect which permits the division of the screen and placement of images into these divisions.

super - the superimposition of an image over another image.

take - the cutting from one camera to another camera to achieve a desired shot.

tilt - the movement of the camera up or down on an angle, which causes the camera and lens to be tilted.

truck - the lateral movement of the camera and mounting equipment.

VO - voice over, the placement of a voice on a tape.

wipe - the optical effect which creates the effect of an image being "wiped" from the monitor.

Commercials

Producing a television commercial is a means for the student to utilize the production competencies he/she has gained and a transition for the instructor to begin an analysis of television content.

The commercial/advertising concepts are introduced to the student before the production teams are formed. Through an analysis of television commercials and advertising techniques employed, students are expected to become more sensitive and aware of the way commercials affect the opinions, emotions, attitudes, and behavior of the consumer.

Offering the student an opportunity to incorporate the advertising skills gained in the content/analysis portion of this unit is the actual creation and production of an original commercial. At this point students work in a production team and generate ideas for the commercial. After the team selects a product and develops an advertising concept, the team addresses itself to all the major television production elements learned in previous units.

COMMERCIALS

Goal 8: Utilize television production skills and advertising concepts to produce an original television commercial.

Objectives:

1 - Identify and define advertising techniques.

2 - Identify how commercial producers direct a commercial at a target population.

3 - Recognize and explain the effects of the following content and production elements:

a) casting
b) dominant imagery
c) dominant theme
d) pace
e) scale
f) tone
g) voice (voice over)

4 - Incorporate one or more advertising techniques into the development of an original commercial.

5 - Identify and explain careers in television advertising.

Time Parameter: 4 weeks

AL: #8 - Utilize television production skills and advertising concepts to produce an original television commercial.

JECTIVE: #1 - List and define advertising techniques.

ACTIVITY	RESOURCE	ASSESSMENT
he student will read the dvertising techniques resource heet.	Instructional Resource Sheet #27 - Advertising Techniques. Critical Television Viewing - A Language Work-A-Text. Understanding Mass Media by Jeffrey Schrank.	The student, on a written test, will be able to list and define advertising techniques.
he instructor will show tudents magazine advertise-ents and ask them to identify he techniques employed.	Opaque projector. Magazines.	The student will be able to identity the advertising technique employed in the magazine advertisement.
he student will view a rerecorded video tape of elevision commercials.	Prerecorded television commercials.	The student will be able to recognize the techniques employed in each commercial.

AL: #8 - Utilize television production skills and advertising concepts to produce an original television commercial.

JECTIVE: #2 - Identify how commercial producers direct the commercial at a target population.

ACTIVITY	RESOURCE	ASSESSMENT
The student will view a prerecorded videotape of television commercials.	Prerecorded videotape.	The student will identify the intended audience of the commercial and write a paragraph to support their answer.
The students will create storyboards for various target populations.	Blank storyboards. Product. (See Storyboard Unit, Instructional Resource Sheet #3).	The student will be able to design two storyboards for the same products, each designed to impact on a different population.

GOAL: #8 - Utilize television production skills and advertising concepts to produce an original television commercial.

OBJECTIVE: #3- Recognize and explain the effect of the following content and production elements: dominant theme, dominant imagery, pace, scale, tone, voice (voice over), casting.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture which defines the elements of a television commercial.	See Glossary.	The student will, on a written test, be able to define the following terms: 1 - Target audience. 2 - Dominant theme. 3 - Dominant imagery. 4 - Specific promise. 5 - Pace. 6 - Casting. 7 - Scale. 8 - Voice.
The instructor will critique a prerecorded videotape of television commercials.	Prerecorded videotape. Monitor. Deck.	The student will be able to identify and explain the following television commercial elements: 1 - Target audience. 2 - Dominant theme. 3 - Dominant imagery. 4 - Specific promise. 5 - Pace. 6 - Casting. 7 - Scale. 8 - Voice.
The student will complete the storyboard. See Instructional Resource Sheet #4.	Storyboard with audio track written and blank boxes for student visualization. Instructional Resource Sheet #4 - Storyboard Visualization Exercise	The student will be able to create images which complement, reflect and highlight the audio message.

GOAL: #8 - Utilize television production skills and advertising concepts to produce an original television commercial.

OBJECTIVE: #3 - Recognize and explain the effect of the following content and production elements: dominant theme, dominant imagery, pace, scale, tone, voice (voice over), casting.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor and student will critique student-designed storyboards.	Student-produced storyboards.	The student will be able to explain the rationale for their individual visualization and recognize multiple advertising approaches.

OAL: #8 - Utilize television production skills and advertising concepts to produce an original television commercial.

BJECTIVE: #4 - Incorporate advertising techniques into the development of an original television commercial.

ACTIVITY	RESOURCE	ASSESSMENT
The student will brainstorm ideas for a product to be sold.	Students placed in a group (circle) Student designated as recorder.	The student will be able to generate a variety of products and from that list select one for a television product.
The student will brainstorm techniques to be used to sell a product.	Students placed in a group (circle) Student designated as recorder.	The student will be able to generate a variety of products and from that list select one for a television technique.
The student will view the film Sixty Second Spot.	Film - Sixty Second Spot from Pyramid Films.	The student will be able to list the major production steps and considerations in the production of a television commercial.
The student will use Instructional Resource Sheet #28 to identify elements of a television commercial.	Instructional Resource Sheet #28 - Elements of a Television Commercial.	The student will be able to identify the specific commercial element for their television commercial.
The student will design a storyboard for a television commercial.	Blank storyboard. Instructional Resource Sheet #3 - Blank Storyboard.	The student will present a complete storyboard.
The student will assign production team responsibilities.	Television studio and appropriate equipment.	The student team will be able to produce and direct a television commercial.

GOAL: #8 - Utilize television production skills and advertising concepts to produce an original television commercial.

OBJECTIVE: #4 - Incorporate advertising techniques into the development of an original television commercial.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor and student will critique the original student-produced television commercials.	Instructional Resource Sheet #28 - Elements of a Television Commercial	The class and production team will be able to compare the responses on Instructional Resource Sheet #28 and note the effectiveness of the commercial elements employed.

GOAL: #8 - Utilize television production skills and advertising concepts to produce an original television commercial.

OBJECTIVE: #5 - Identify and explain careers in television advertising.

ACTIVITY	RESOURCE	ASSESSMENT
The student will present a report on careers in television advertising.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in advertising and explain the job description, roles, responsibilities and educational training required for the career.

INSTRUCTIONAL RESOURCE SHEET

#27

Advertising Techniques

Commercials draw our attention in a number of ways. Some of these rely on the television medium and others can be considered specific advertising techniques. These can be grouped in a variety of ways. The list here is derived from Jeffrey Schrank's Understanding Mass Media, National Textbook Company, 1975.

Claims - To Create the Illusion of Superiority

1 - The Unfinished Claim

The ad/commercial claims that the product is "better" or has "more" of something but it does not finish the comparison..."more taste", "better mileage".

2 - The Weasel Word Claim

This claim uses a modifier that makes what follows nearly meaningless. Common weasels include "helps", "virtual" or "virtually", "like" (in comparative sense), "acts" or "works", "can be", "up to", "as much as", "refreshes", "comforts", "fights", "the feel of", "the look of", "tastes", "fortified", "enriched", "strengthened". Examples include:
- "leaves dishes virtually spotless" (meaning almost spotless)
- "fights bad breath" (does not say stops)
- "the very best).

3 - The "We're Different and Unique" Claim

This type of claim states that there is nothing else quite like the product advertised. Interpreted by viewers as superiority: "There is no other store like it."

4 - The "Water is Wet" Claim

This claim says something about the product that is true for any brand in that product category: "The Natural Beer".

5 - The "So What" Claim

A claim is made that is true but offers no real advantage to the product. It claims an advantage that is not shared by most of the other brands in the same category: "Strong enough for a man but made for a woman."

6 - The Vague Claim

An unclear claim, this category can overlap others: "Take a puff and it's springtime."

7 - The Endorsement or Testimonial

This claim uses a celebrity or authority to promote a product: Cheryl Tiegs for Sears.

8 - The Scientific or Statistical Claim

A claim that makes reference to scientific proof or experiments, numbers or a mysterious ingredient: "Crest with MFP Fluoride", "3 out of 4 doctors recommend".

9 - The "Compliment the Consumer" Claim

This claim uses flattery to att act the buyer: "You've come a long way baby".

10 - The Rhetorical Question

The rhetorical question demands a response from the audience. Worded in such a way, the response affirms the product's goodness: "Isn't it time you bought a Toro?", "Aren't you glad you use Dial?"

Commercial Appeals Include the Following:

1 - Masculine/Feminine image.

2 - Desire for possessions.

3 - Luxury and elegance.

4 - Adventure.

5 - Body beautiful.

6 - Love.

7 - The select few or elitist appeal.

8 - Emotional appeals - fear, acceptance, hope, stability.

INSTRUCTIONAL RESOURCE SHEET

#28

Elements of a Television Commercial

Use the chart below to analyze student produced commercials as part of the units Instructor/Class Critique session. It can also be used to evaluate professional productions.

	Commercial #1	Commercial #2
Product advertised		
Target audience (Intended audience)		
Dominant theme		
Dominant imagery		
Specific promise/Selling proposition		
Advertising techniques/Emotional appeals		
Casting		
Pacing or Rhythm		
Use of scale		
Voice		
Tone or Point of view		

GLOSSARY

GOAL #8

casting - in advertising or commercials refers to the use of actors. Often the talent used will add to the appeal of the message.

dominant image - a consistent character or setting used repeatedly.

dominant theme, song, or jingle - the commercial may use a repetitious message on the audio track.

intended audience - a specific group to which the commercial message is aimed. Time of airing, the program the commercial is run with, geographical region are factors that could indicate this.

pacing - refers to the speed or rhythm of the commercial. The audio track as well as the cutting of images can produce a high speed or a slow or relaxed pace.

scale - the product's size on screen in relation to its actual size. The on-screen use of close-ups, extreme close-ups and images that fill the whole screen.

tone - hard sell with direct product emphasis or soft sell with entertainment value.

voice - refers to the announcer or talent's vocal quality. The use of dialect, slang or ethnic distinction could be a feature of this production element.

News Gathering

A study of television news and the related areas of editorials, interviews and documentaries presents the instructor and student with a wide range of content analysis and production capabilities. Furthermore, this unit provides an opportunity to focus on basic skills in reading, speaking and writing.

Incorporating a variety of activities aimed at developing a sense of critical viewing is the primary content goal. Students will be engaged in a variety of reading, viewing and writing exercises, which will provide them with the opportunity to share news program content information.

Complementing the content analysis section is the technical and production phase of this unit. This unit will give students an opportunity to assume a variety of production roles which exist in the electronic news gathering field. This unit, as indicated by some of the suggested activities, also affords the instructor and students an opportunity to engage in a series of affective exercises.

NEWS GATHERING AND ANALYSIS

Goal 9: Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

Objectives:

1 - Understand the concept of objectivity as it relates to news gathering and reporting.

2 - Identify the basic elements of a news story and write an original news story.

3 - Distinguish between fact and opinion and write an editorial.

4 - Recognize various formats and content areas of news programs and utilize this knowledge to produce an original news broadcast.

5 - Identify basic interviewing skills and conduct an interview for television.

6 - Identify the necessary roles and equipment required for an electronic news gathering session.

7 - Define various documentary formats and produce a documentary television program.

8 - Identify and explain careers in the television news.

Time Parameter: 3 - 4 weeks

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #1 - Understand the concept of objectivity as it relates to news gathering and reporting.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture on objectivity while students take notes. Samples of news stories will be used to illustrate objectivity. The instructor may rewrite headlines and copy to demonstrate nonobjective reporting.	"Making The News: A PTST Curriculum Project" - prepared by Prime Time School Television, Chicago, Illinois.	The student will be able to define objectivity and recognize the difference between objective and nonobjective reporting.
The student will rewrite headlines, leads and copy so that the story becomes nonobjective. The instructor will critique and assist.	Newspapers.	The student will write an objective story for a news broadcast.
The student will read from The Gods of Antenna by Bruce Herchensohn a list of distortion techniques.	Instructional Resource Sheet #29 - Distortion Techniques.	The student will be able on a written test to identify and define at least five distortion techniques.
The instructor will explain and demonstrate the distortion techniques listed on Instructional Resource Sheet #29.	Instructional Resource Sheet #29 - Distortion Techniques. Videotape camera. Videotape deck. Microphone. Portable television unit. Lights. Videotape.	The student will create a videotape which illustrates at least five distortion techniques.

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #1 - Understand the concept of objectivity as it relates to news gathering and reporting. (continued)

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will send out two portable television units and crews to cover an event or activity in the school. The instructor may wish to direct each team as to the point of view they should assume.	2 portable television units. 1 light. 1 microphone. Videotape.	The student will be able to compare the two videotapes and explain the similarities and differences recorded due to the different points of view.

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #2 - Identify the basic elements of a news story and write an original news story.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a lecture on elements of a news story while students take notes.	Instructor prepared ditto.	The student will be able to write on a test the elements of a news story.
The instructor will give the student a news story and ask the student to underline the lead and identify the who, what, when, where, why, and how.	Instructor prepared ditto.	The student will be able to identify the basic elements of an effective news story.
The instructor will present a critique of news stories and identify the major elements of a news story.	Overhead projector. Transparencies of news stories. Newspaper.	The student will be able to write an original news story.

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #3 - Distinguish between fact and opinion and write an editorial.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will present a list of statements which are facts and opinion. The student will indicate those statements that are facts and those that are opinion.	A list of statements that are facts A list of statements that are opinions.	The student will be able to distinguish between factual and opinionated statements.
The instructor will present a definition of the television editorial and show a pre-recorded editorial.	Prerecorded editorial.	The student will be able to identify the elements of an editorial.
The instructor and student will read an editorial, identify the purpose and argument and critique the editorial.	Copies of television editorials.	The student will select a topic, write an editorial and read the editorial on television.
The student will view the editorials and, in small groups, students will brain-storm solutions to the problem identified in a specific editorial.	Values Clarification by Sidney Simon.	The student will be able to communicate in a team effort solutions to specific problems identified in the editorials.
Students will write counter-editorials and read them on television.	Prerecorded student editorials. Videotape recorder. Television camera. Videotape. Microphone.	The student will recognize different points of view to one subject or area of concern.

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #4 - Recognize various formats and content areas of news programs and utilize this knowledge to produce an original news broadcast.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will distribute a television viewing log and the students will view at least three different news broadcasts and note the various content areas covered. The instructor and students will draw conclusions based on individual viewing log notations.	Instructional Resource Sheet #30 - TV Viewing Log - News.	The student will be able to recognize the different ways that news programs present the daily news.
The instructor will present to the student a list of news events. The students will work individually and in a team and arrange the news events in the order in which they would present the stories in a news broadcast.	Instructor selected news stories.	The student will be able to organize content for a news broadcast and provide a rationale for the selection and placement of news stories in a television news broadcast.
The student will cut out ten newspaper articles and arrange them in a sequence for a news broadcast.	Newspaper. Scissors.	The student will be able to select stories for a news broadcast and provide a rationale for the order of appearance in the news broadcast.
The student will view a network news broadcast and note the headline story and the order in which the stories are presented. On the next day the student will read the newspaper and note the stories covered.	Home viewing of nightly news. Newspaper.	The student will be able to notice differences in video and print treatments of reporting the news.

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #5 - Identify basic interviewing skills and conduct an interview for television.

ACTIVITY	RESOURCE	ASSESSMENT
The instructor will show the students prerecorded interview shows and note the elements which comprise an effective interview.	Two or three prerecorded interview television shows.	The student will be able to list and explain the elements of an effective interview program.
The instructor will present a lecture and demonstrate techniques for conducting an interview.	Instructional Resource Sheet #18 - Steps to Follow in Setting Up An Interview Situation.	The student will be able to assume the various roles for conducting an interview and the student will accurately perform all technical functions needed to conduct an interview.

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #6 - Identify the necessary roles and equipment needed for an electronic news gathering session.

ACTIVITY	RESOURCE	ASSESSMENT
The student will view the film Television News Man.	Television News Man.	The student will be able to perform the role of a television news interviewer and explain the process of gathering news for television.
The instructor will present a lecture and demonstrate the equipment and personnel needed to perform an electronic news gathering session.	1 portable television unit. 1 light. 1 microphone. Appropriate personnel.	The student will be able to operate the portable television unit, assume one or more of the technical television production roles and perform an electronic news gathering session.

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #7 - Define the various documentary formats and produce a documentary tape.

ACTIVITY	RESOURCE	ASSESSMENT
The student will read Instructional Resource Sheet #19 - Documentary Formats.	Instructional Resource Sheet #19 - Documentary Formats.	The student will be able to define on a test six documentary formats.
The instructor will present a variety of prerecorded television documentary formats or documentary films.	Suggested list: Law and Order Angel Death Dream of Wild Horses.	The student will be able to identify the correct documentary form of each program viewed.
The instructor will present a lecture/discussion on the goals of a documentary.	Instructor readings.	The student will identify a subject appropriate for documentary coverage and identify the goals for that documentary.
The instructor and student will meet in a small group and identify technical and content concerns for the individual's subject which is to be documented.	1 portable television unit. Television lights. Microphone. Videotape.	The student will produce a documentary videotape.
The student will view a documentary television program and the instructor will lead a critique session on the program.	Prerecorded documentary television program.	The student will be able to write a critical review of the television program.

GOAL: #9 - Recognize the means by which news and documentary information is gathered and understand the impact of news programs and news related programs on the viewer.

OBJECTIVE: #8 - Identify and explain careers in television news.

ACTIVITY	RESOURCE	ASSESSMENT
The student will research careers in television news and present a report.	See Appendix - Career Activity Packet.	The student will be able to identify the careers available in television news and explain the job description, roles, responsibilities and educational training requirements for the career.

INSTRUCTIONAL RESOURCE SHEET

#29

Distortion Techniques
(from The Gods of Antenna by Bruce Herschensohn)

1 - Story placement. Increasing or decreasing the significance of a story by grouping and order (e.g., the lead story is the most important): implying associations by moving from one story to another without pausing or using a narrative bridge.

2 - Stop action. Giving the (psychological) impression of allowing us to see something we missed or shouldn't have seen, leaving us with a moment that may have no significance at all.

3 - Editing. Giving the appearance of a smooth transition while actually relieving the conversation of some carefully chosen words, or substituting a different answer for the question given.

4 - Focal length. Changing the apparent size of a crowd to minimize or expand support for a given issue.

5 - Crowd reaction. Omitting or including reactions to the advantage or disadvantage of the subject.

6 - Leaving out visuals. For example, talking about "spacious quarters" when the visual would prove just the opposite.

- Crediting or discrediting through choice of words. "The stated purpose of the investigation..." implies it was not the real purpose.

8 - Acting. Emphasizing particular words or phrases; reading slowly or quickly.

9 - Nonverbal communication. Nods, grimances, faint smiles and assorted gestures used to editorialize; posture and placement of commentator used to communicate authority or kinship with the audience.

10 - Opinion. We are impressed by the "facts" when opinions are being given without acknowledgement (facilitated by the transient nature of television).

11 - Half-truths. Intentionally giving the wrong impression by leaving out information.

12 - Catch phrases. Using editorialized phrases that become part of the national vocabulary and can be directed against a subject - "antiwar" (implies those opposed to it are "prowar") and "The Saturday Night Massacre."

13 - Guilt by association. Showing one thing and saying another; making a statement and following it with a visual that appears to support it but really doesn't (again facilitated by the transient nature of television).

14 - Graphic emphasis. Spoken words can be emphasized by showing them to the viewer on the screen, adding editorialized importance to phrases that maybe insignificant or taken out of context.

15 - Pretense. All sides appear to be represented, but the report is biased - accomplished by adding material that didn't occur that day or with that event, or endorsing or opposing a candidate by giving more negative background elements for one than for the other.

16 - Resurrection. Reviving interest in a non-news story; adding an old story out of context, or as if it had a relationship to current events.

17 - Killing a story. Ignoring follow-up stories when they oppose the chosen viewpoint.

18 - Creating news. Sustaining a continuing story by interviewing people about "The Story," talking about what wasn't talked about, or talking about the fact that there is no new news about the story.

INSTRUCTIONAL RESOURCE SHEET

#30

Television Viewing Log

CHANNEL:

DATE:

HOUR:

Time	Story Headline	Hard News	Feature News	Weather	Sports	Commentary	Commercials

GLOSSARY

GOAL #9

angle - focus or point of view of a news story.

article - a story that is published.

bias - the presentation of opinion disguised as fact. The reporting of "one sided" information.

commentary - an essay story presenting personal evaluation of a topic in the news by an individual journalist.

distortion - exaggeration of facts. Use of bias or non objectivity.

editorial - an on-air statement or article that gives the opinion of management of a news organization.

electronic news gathering (ENG) - the process or techniques for television coverage using electronic equipment: portable video unit.

feature, feature story - a story that appeals to an audience's sense of entertainment. Normal human interest, personalities and informative style are presented rather than content importance.

interview - a meeting where a reporter questions and listens to a subject or source person to derive information.

investigative reporting - reporting that analyzes and examines events or situations considered suspicious because of possible misconduct.

journalism - the gathering, organizing, and delivering of information to an audience.

lead - the opening paragraph of a news story.

objectivity - or truth in journalism. The exact reporting of information without the journalists own feelings or beliefs.

straight lead or straight news - a news story that presents information directly without human interest or entertainment value.

BIBLIOGRAPHY

Anderson, Chuck. The Electronic Journalist: An Introduction to Video. New York: Praeger, 1978.

Anderson, Chuck. Video Power Grass Roots Television. New York: Praeger, 1975.

Bensinger, Charles. Petersen's Guide to Video Tape Recording. Los Angeles: Petersen, 1974.

Bilowit, Debbi Wasserman. Critical Television Viewing Skills. New York: Cambridge, 1980.

Christensen, J. A. Coping with Television: Manual. Evanston, Illinois: McDougal, Littell and Co., 1974.

Field, Stanley. Professional Broadcast Writer's Handbook. Pennsylvania: TAB Books, 1974.

Herschensohn, Bruce. The Gods of Antenna. New Rochelle, New York: Arlington House, 1976.

Kuhns, William. Exploring Television. Chicago, Illinois: Loyola University Press, 1971.

Laybourne, Kit, and Pauline Cianciolo, eds. Doing the Media. New York: McGraw-Hill, 1978.

Mattingly, Grayson, and Wilby Smith. Introducing the Single Camera VTR System. New York: Scribner, 1973.

Mitchell, Wanda. Televising Your Message: An Introduction to Television as Communication. Illinois: National Textbook Co., 1976.

Morrow, James and Murray Suid. Moviemaking Illustrated. New Jersey: Hayden, 1972.

Nash, Constance and Virginia Oakey. The Television Writer's Handbook. New York: Barnes and Noble Books, 1978.

Shanks, Bob. The Cool Fire. New York: Vintage Books, 1976.

Schrank, Jeffrey, ed. TV Action Book. Evanston, Illinois: McDougal, Littell and Co., 1974.

Schrank, Jeffrey. Understanding Mass Media. Illinois: National Textbook Company, 1975.

Schwartz, Tony. The Responsive Chord. New York: Anchor Press/Doubleday, 1973.

Videofreex. The Spaghetti City Video Manual. New York: Praeger, 1973.

White, Ned. Inside Television: A Guide to Critical Viewing. California: Science and Behavior Books Inc., 1980.

Wurtzel, Alan. Television Production. New York: McGraw Hill, 1979.

Youngblood, Gene. Expanded Cinema. New York: E. P. Dutton, 1970.

Zettl, Herbert. Television Production Handbook. 3rd ed. Belmont, California: Wadsworth Publishing Co., Inc., 1976.

Zettl, Herbert. Television Production Workbook. 3rd ed. Belmont, California: Wadsworth Publishing Co., Inc., 1977.

Appendixes

APPENDIX A

CAREER ACTIVITY PACKET

Objective: Identify possible careers in television production: job descriptions, responsibilities, and educational requirements.

Students are to research at least three television production careers and present a final "report" to the instructor by the end of the course. The following is a list of suggested resources and activities for the student. The instructor may assign any combination of activities for the achievement of this objective.

Resources and Activities

1 - Utilize the Guidance Information System (Time Share Computer Corporation) to run a computer search on a particular television career.

2 - Read the following resource books and take notes:

a) Dictionary of Occupational Titles.
b) Chronicle of Guidance Publications - Occupational Briefs.
c) Occupational Outlook Handbook - U. S. Department of Labor, Bureau of Labor and Statistics.
d) Encyclopedia of Careers and Vocational Guidance.
e) TV and Radio Careers by D. X. Fenten, 1976.

3 - Read and take notes from the following resources to gain knowledge regarding the educational requirements of the career and potential post high school training opportunities:

a) American Trade Schools Directory - Croner Publications, Incorporated.
b) Lovejoy's Careers and School Guide.
c) The College Handbook - Educational Testing Service.

4 - Visit a television studio (local cable, New Jersey Public Television, or New York network) and conduct an interview.

5 - Prepare (tape and edit) an audio tape which explains a television career.

6 - Create a still photograph display with captions, which document a career in television production.

7 - Create a sound/slide show which documents and explains a career in television production.

8 - Spend a day with a professional television production person and keep a written diary of your experience that day (i.e., each hour or half-hour write). Draw conclusions about the career at the end of your day and write this conclusion in the final pages of the diary.

9 - Write a magazine or newspaper article about a television career for the school magazine or newspaper.

10 - Take a portable television unit to a television studio and produce a documentary. This tape can be edited and voiced over after returning to the school's studio.

11 - Write letters to a television studio and request information about television careers.

12 - Complete the attached "Career Planner".

13 - Write a letter to the Executive Secretary of the Broadcasting Education Association and request career related information:

Executive Secretary
Broadcasting Education Association
National Association of Broadcasters
1771 N. Street, N.W.
Washington, D. C. 20036

APPENDIX B

CAREER PLANNER

Career _____

Student Personal Career Goals and Concerns:

1 - What goal do you have for the future?

2 - How will this career choice assist you in achieving the above goals?

3 - What skills, interest or motivation do you presently possess that may be beneficial in this career?

4 - What are your reasons for this career selection?

Career Research:

1 - What type of work is performed in this career?

2 - What skills or abilities does a person need in this career?

3 - What are the educational requirements?

4 - Where can a person acquire the necessary skills/knowledge?

5 - What salary ranges currently exist in this field?

6 - What are the physical demands?

7 - What are the time requirements for the career (i.e., hours per day)?

8 - What are the advantages of this career?

9 - What are the disadvantages of this career?

10 - What related occupations exist?

Career Assessment:

1 - Is this a realistic career choice for you?

2 - What steps should you take to prepare for this career?

3 - What are three sources that will assist you in the preparation for this career?

APPENDIX C

ON-THE-AIR DIRECTING PROCEDURES

(from Television Production Handbook by Herbert Zettl)

1 - Give all your signals clearly and precisely. Appear relaxed but alert.

2 - Cue your talent before you come up on him with the camera. By the time he starts to speak, you will have faded in the picture.

3 - Indicate talent by name. Don't tell the floor manager to cue just "him" or "her", expecially when there are several anticipating "hims" or "hers" in the studio.

4 - Don't give a ready cue too far in advance, or the person may have forgotten it by the time your take cue finally arrives.

5 - Don't pause between the "take" and the number of the camera, do not say: "Take - (pause) - two." Some T.D.'s will punch up the camera before you say the number.

6 - Keep in mind the number of the camera already on the air, and don't call for a take or dissolve to that camera.

7 - Don't ready one camera and then call for a take of another. In other words, don't say: "Ready one, take two." If you change your mind, nullify the ready cue and then give another.

8 - Talk to the cameras by number and not by the name of the camera operator. What would you do if both your camera operators were named Mary?

9 - Call the camera first before you give instructions. For example: "Camera 2, give me a closeup of the display. Camera 3, cover shot. Camera 1, dolly in."

10 - After you have put one camera on the air, immediately tell the other camera what to do next. Don't wait till the last second; for example, say, "Take two. One, stay on this medium shot. Three, on the easel." If you reposition a camera, give the operator time to reset his zoom lens, otherwise the camera will not stay in focus during subsequent zooming.

11 - If you make a mistake, correct it as well as you can and go on with the show. Don't meditate on how you could have avoided it while you are neglecting the rest of the show. Pay full attention to what is going on. If videotaping, stop the tape only when absolutely necessary. Too many false starts can take the energy out of even the most seasoned performer and production crew.

12 - Spot check the videotape after each take to make sure that the take is technically acceptable. Then go on to the next one. It is always easier to repeat a take, one right after the other, than to go back at the end of a strenuous taping session.

13 - If you use the stop-start method or, especially, the film-style approach to videotaping, you may want to play back each take before going on to the next one. If you don't like the take, you can always do another one immediately.

14 - If there is a technical problem that you have to solve from the control room, tell the floor manager about it on the intercom, or use the S.A. system to inform the whole floor about the slight delay. This way the talent will know that there is a technical delay and what's more, that the delay wasn't caused by them.

15 - If you rely heavily on postproduction editing, get some cutaways.

16 - During the show, speak only when necessary. If you talk too much, people will stop listening and may miss important instructions.

APPENDIX D

MEDIA PRODUCTION TEAM EVALUATION

Work Credits granted:_____ Name:_____

1 - List the members of your group and the role/function of each below:

2 - Explain in detail your role in the planning and production of this assignment:

3 - Title of production:

4 - Medium used: Running time:

5 - What theme or concept did you attempt to illustrate with this project? Explain.

6 - What aspect of your finished product was most effective? Explain.

7 - What aspect of your finished product was least effective? Explain.

8 - If you were to work on this again, what changes would you make? Explain.

(You may use a separate piece of paper for this, if needed. The back of this form may also be used. Your evaluation will have an effect on the grade and amount of work credits received.)

APPENDIX E

COMPETENCY BASED EVALUATION CHART

This course of study is designed to provide students with a variety of activities so that specific competencies in the field of television production are achieved. To assist the instructor in the evaluation of each student and the competencies gained, the following rating chart is provided. For the clarification of course content and competency expectations, the instructor may wish to distribute this rating chart to the students. Also, the instructor may use this chart throughout the course as an ongoing evaluation and/or at the end of the course as a final evaluation.

COMPETENCY BASED EVALUATION CHART

Student _____ Instructor _____

Time _____ Class _____

RATING SCALE

1 - Performs task/competency with exceptional ability
2 - Performs task/competency with periodic assistance
3 - Performs task/competency with constant assistance
4 - Cannot perform task/competency satisfactorily

Competency Number	Competency/Task	Evaluation 1	2	3	4
1.0	Camera set up and operation				
	1.1 Access power				
	1.2 Focus				
	1.3 Pre Focus				
	1.4 Zoom				
	1.5 Open and close aperture (F-stop)				
	1.6 Pan				
	1.7 Tilt				
	1.8 Truck				
	1.9 Dolly				
	1.10 White balance camera				
	1.11 Plug headset into intercom connector				
2.0	Videotape deck operation				
	2.1 Access power				

Competency Number	Competency/Task	Evaluation 1	2	3	4
	2.2 Play				
	2.3 Pause				
	2.4 Stop				
	2.5 Rewind				
	2.6 Record				
	2.7 Fast forward				
	2.8 Audio dub				
	2.9 Set audio levels				
	2.10 Load tape (thread/insert cartridge)				
	2.11 Clean heads				
	2.12 Monitor sound through deck				
3.0	Videotape editing				
	3.1 Set up two decks and editor controller				
	3.2 Load deck				
	3.3 Log shots and scenes from master video tape				
	3.4 Execute an edit				
	3.5 Preview an edit				
	3.6 Copy a videotape				
4.0	Audio monitoring and microphone selection				
	4.1 Select and set up appropriate microphones				
	4.2 Operate an audio mixer				
	4.3 Read and monitor audio levels				
	4.4 Create an audio dub				
	4.5 Operate a tape recorder (cassette/reel-to-reel)				

Competency Number	Competency/Task	Evaluation 1	2	3	4
	4.6 Operate a boom stand				
	4.7 Supply a battery to a microphone				
5.0	Lighting - Selection and Operation				
	5.1 Draw a lighting diagram				
	5.2 Demonstrate basic triangle lighting principle				
	5.3 Select appropriate lights and effectively light a set				
	5.4 Control the direction and intensity of the light				
	5.5 Change bulbs in lighting fixtures				
	5.6 Operate a light for ENG (Electronic News Gathering) shooting				
	5.7 Operate portable lighting equipment				
6.0	Graphics and Set Design				
	6.1 Demonstrate aspect ratio and essential area				
	6.2 Operate a character generator				
	6.3 Design graphics - use appropriate lettering and art work				
	6.4 Design a set				
7.0	Porta Pack set up and operation				
	7.1 Set up the portable camera				
	7.2 Monitor the sound				
	7.3 Run an extension microphone				
	7.4 Operate portable deck - battery				
	7.5 Operate portable deck - AC adapter				

Competency Number	Competency/Task	Evaluation 1	2	3	4
	7.6 Load portable television deck				
	7.7 Adjust white balance or color temperature control				
	7.8 Load battery				
	7.9 Place deck in carrying case				
	7.10 Connect RF				
	7.11 Charge battery in portable television deck				
8.0	Special Effects Generator/Camera Switcher Operation				
	8.1 Access power				
	8.2 Take				
	8.3 Fade (In - Out)				
	8.4 Dissolve				
	8.5 Wipe				
	8.6 Superimpose				
	8.7 Split screen				
	8.8 Key/negative				
	8.9 Generate color bars				
	8.10 Communicate to camera (intercom)				
9.0	Script writing/Reading for production				
	9.1 Direct a television program by following a prepared script				
	9.2 Mark a script				
	9.3 Write an original script				
10.0	Commercial production				
	10.1 Create a storyboard				

Competency Number	Competency/Task	Evaluation 1	2	3	4
	10.2 Identify and utilize advertising techniques				
	10.3 Script a television commercial				
	10.4 Videotape a television commercial				
11.0	News Production				
	11.1 Write a news story				
	11.2 Read a news story				
	11.3 Write and read an editorial				
	11.4 Perform a role in an ENG				
	11.5 Assist in a television news broadcast				
	11.6 Conduct an interview				
12.0	Affective Skills				
	12.1 Works in a team				
	12.2 Assumes a leadership position				
	12.3 Completes individual assignments				
	12.4 Cooperates with other crew members during the planning and production of a program				
	12.5 Meets production deadlines				
	12.6 Seeks and provides assistance				
13.0	Career Research				
	13.1 Identify sources of information				
	13.2 Utilize sources of information				
	13.3 Identifies job responsibilities and roles				
	13.4 Identifies educational requirements				

APPENDIX F

EQUIPMENT LIST

The following is a list of suggested equipment which is necessary for the completion of the objectives in this course of study:

- 2 videotape decks
- 1 edit controller
- 2 to 3 color television cameras (with cables)
- 2 to 3 remote control units
- 1 color special effects generator (with cables)
- 1 color monitor
- 2 to 3 black and white preview monitors or a rack of 2 to 3 black and white preview monitors
- 2 to 3 tripods
- 2 to 3 dollies
- 1 audio (microphone) mixer
- 1 portable television unit - camera, deck, battery, tripod, cables
- 4 ECM 16 microphones (with batteries)
- 4 hand held or table microphones
- microphone extension cable
- 1 portable lighting kit
- a combination of floodlights and spotlights with stands/mounting bars
- an appropriate supply of videotape
- head cleaner
- 1 easel

APPENDIX G

VIDEO VIBRATIONS

(A List of Suggested Projects)

Although there are specific television competencies which the student is expected to acquire and there are activities presented in this course of study that assist the student in the acquisition of these television competencies, these learning activities only touch on the plethora of production possibilities.

Providing structured experiences to teach students a method of television production is important for a classroom learning environment. Organizational production skills for studio and portable television programs is essential. Throughout the course, however, it is imperative that the instructor does not create a "mind set" which becomes restrictive to the students' creative potential. A certain amount of flexibility must be maintained so that students may incorporate their creativity into a variety of television production projects.

The following is a suggested list of projects which students may use for production purposes. Even this list is only intended to stimulate the creative potential which exists in individual students.

1 - Create video images for a song or poem.
2 - Cover a special event in your school.
3 - Write and script action for a cliche.
4 - Produce a documentary about your bedroom or another room in the house.
5 - Interview a younger brother or sister, (If you have two younger brothers or sisters, let them interview each other.) then edit the videotape.
6 - Videotape pantomimes.
7 - Demonstrate a process or procedure.
8 - Document a subject from two or more points of view.
9 - Document a field trip.
10 - Write and produce a futuristic news broadcast.
11 - Write an editorial and read this on videotape. Play the tape in school and ask people of differing points of view to respond.
12 - Create a video feedback tape.
13 - Prepare career education tapes for the guidance office.
14 - Provide an interview opportunity for students who are seeking jobs or scholarships. The interview should be conducted twice (pre and post) with a critique session following the first interview.
15 - Write and produce a trial of a famous personality in literature (i.e., Zeus on Trial).
16 - Research a local historical site in your community and produce an historical documentary.
17 - Create a documentary of your neighborhood.
18 - Videotape a series of role playing episodes.
19 - Create a video collage.
20 - Visit a local cable television studio and produce a public service announcement.

21 - Work cooperatively with a local organization (i.e., police, firemen, etc.) and produce an educational videotape.
22 - Write and produce a parody of a soap opera.
23 - Produce a visual review of the art work being produced in art classes.
24 - Produce a videotape which highlights special events or activities in a variety of classroom settings.
25 - Video tape a person's hobby.
26 - Cover a sporting event and gather coach/athlete feedback.
27 - Create television commercials for the school store
28 - Create a puppet show.
29 - Videotape skits prepared by students in a child care class. The children could actually perform roles (i.e., The Three Bears).
30 - Prepare an interview tape which asks students questions about their concerns and attitudes towards a variety of subjects. Then ask parents the same questions. Hold a meeting with both groups, play the tape, and facilitate a discussion or analysis of the tape.
31 - Videotape student council meetings and play them back in an area where all students could view the meeting.
32 - Produce a daily or weekly news program.
33 - Invite teachers and administration to discuss issues of concern to students, faculty and community.
34 - Videotape daily announcements.
35 - Provide the drama department with videotapes of their presentations for critique purposes.
36 - Produce a puppet show.
37 - Produce skits and commercials in a foreign language.
38 - Produce videotapes on important issues and concerns and use these tapes for in-service programs.
39 - Videotape a dance.
40 - Produce a safety tape for school shops.
41 - Create a series of personality tapes (i.e., foreign exchange students, awards winners, students in the news).